

ENCYCLOPEDIA

ZIMTANICA



"INVADER ZIM" CHARACTER MODEL/ATTITUDE REFERENCE GUIDE

VOL. 1

ZIM AND GIR (w/NO DISGUISES)



이마의 주름들은

수직으로

유지하세요

KEEP THE
FOREHEAD WRINKLE
MORE VERTICAL



ANY OF THESE
ARE FINE

어떤 어떤 모양도 좋습니다



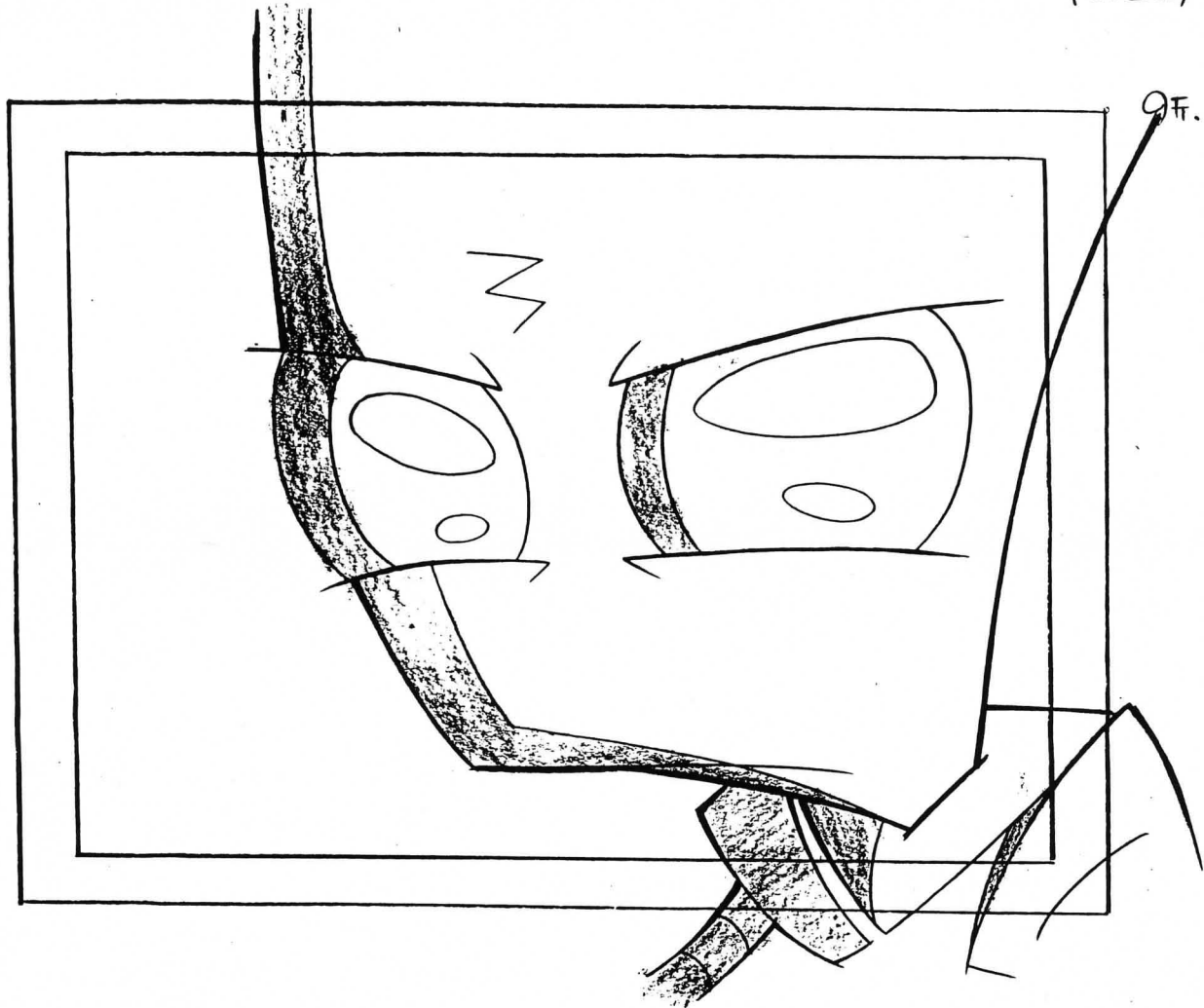
KEEP THESE EXPRESSION
LINES, OR EYELID LINES,
STRAIGHT.

이 눈썹 / 눈꺼풀
라인들은 직선으로.



1020

97. 4





VOOT CRUISER
OFF-MODEL

본 크루저의 특징.



2 HEADS TALL

머리 2개 키



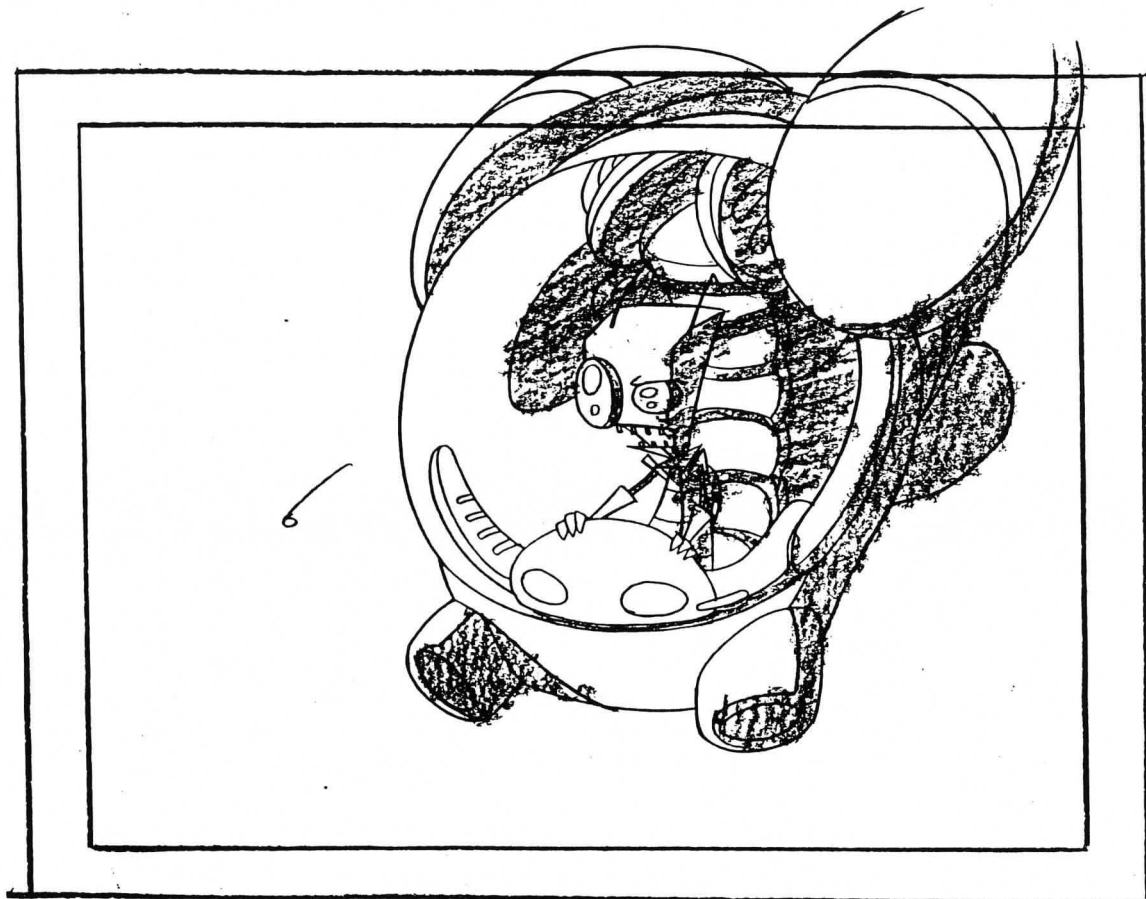
BIGGER
HEAD,

MORE FOREHEAD

머리가 더 크면
이마가 더 크면.



97. 4



IZ #101 (A)

SL-133

PG-1



ARMS
CAN
ELONGATE

팔은
늘릴
수
있음.



EYES LOW ON FACE

눈의 중간에서
낮게 위치하게



pen ②



104 ④

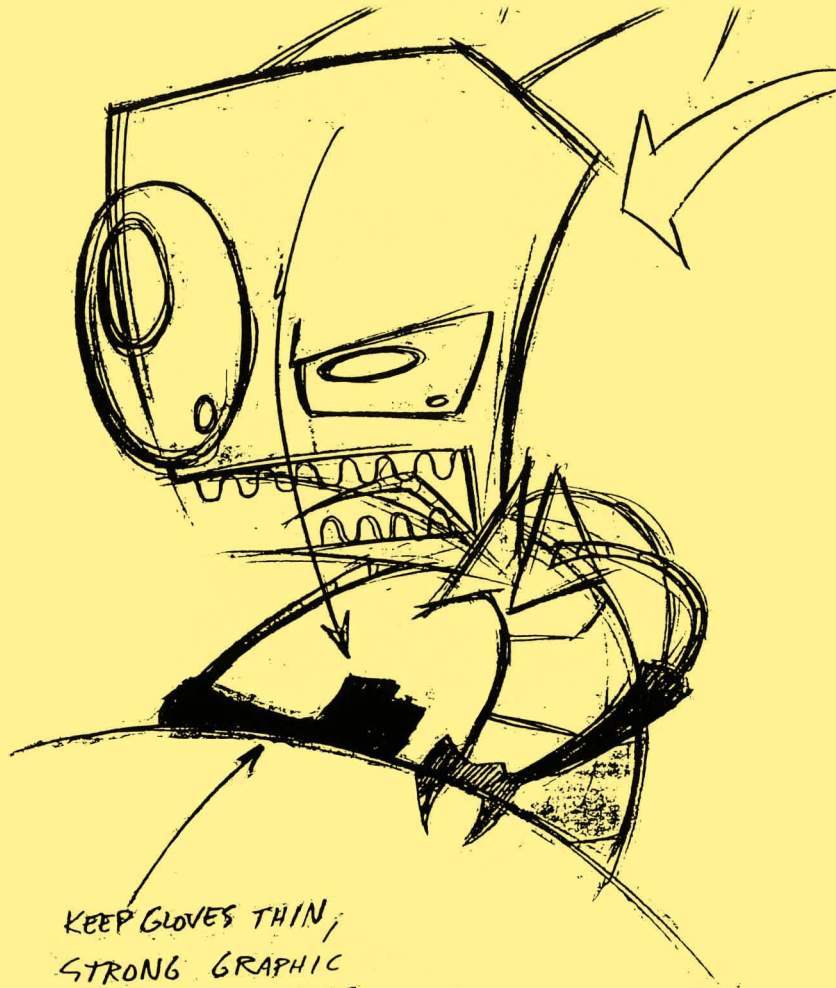


104 ④



104

104



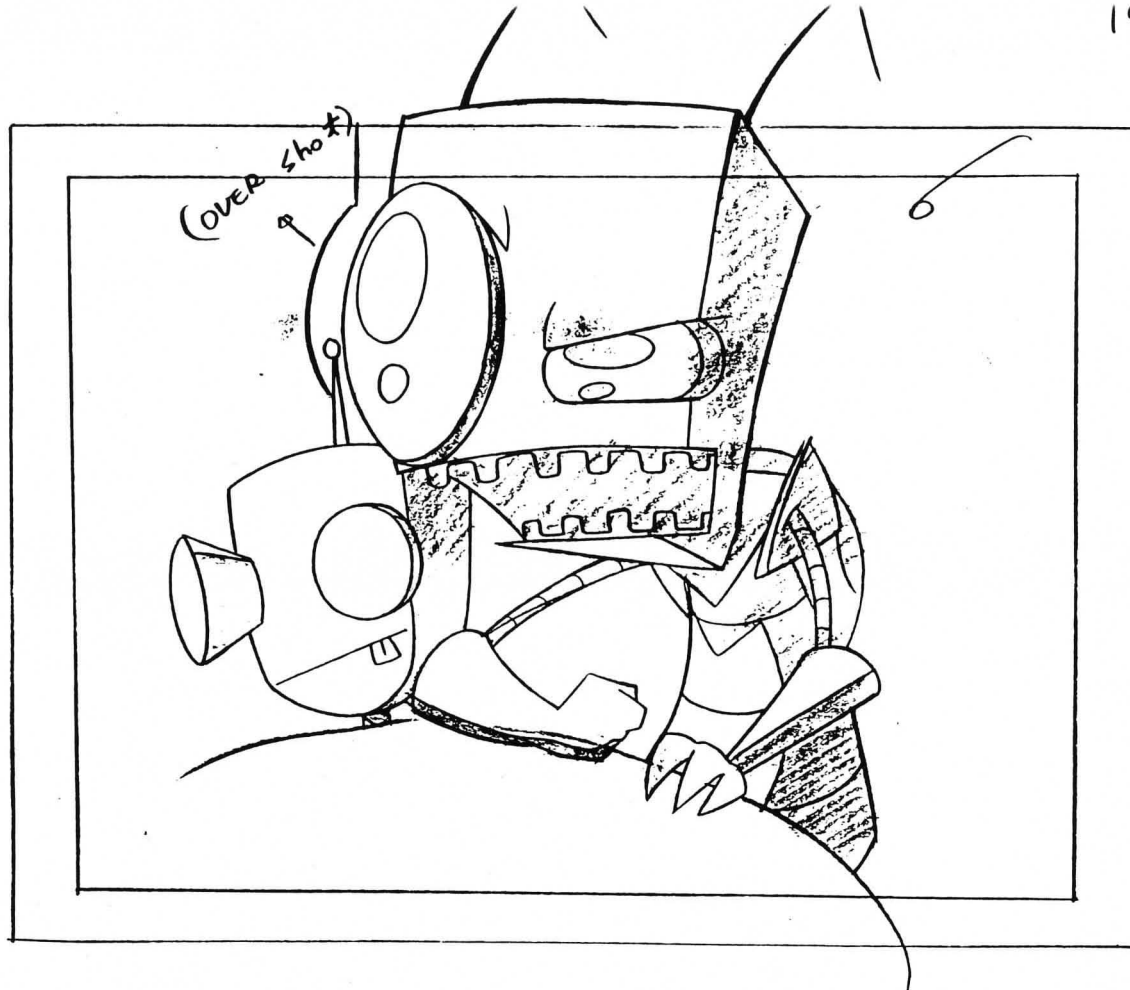
KEEP GLOVES THIN,
STRONG GRAPHIC
SHAPE FOR FIST

강감은 가늘고 두꺼워지지

가: 두꺼워지지



1050 (7)



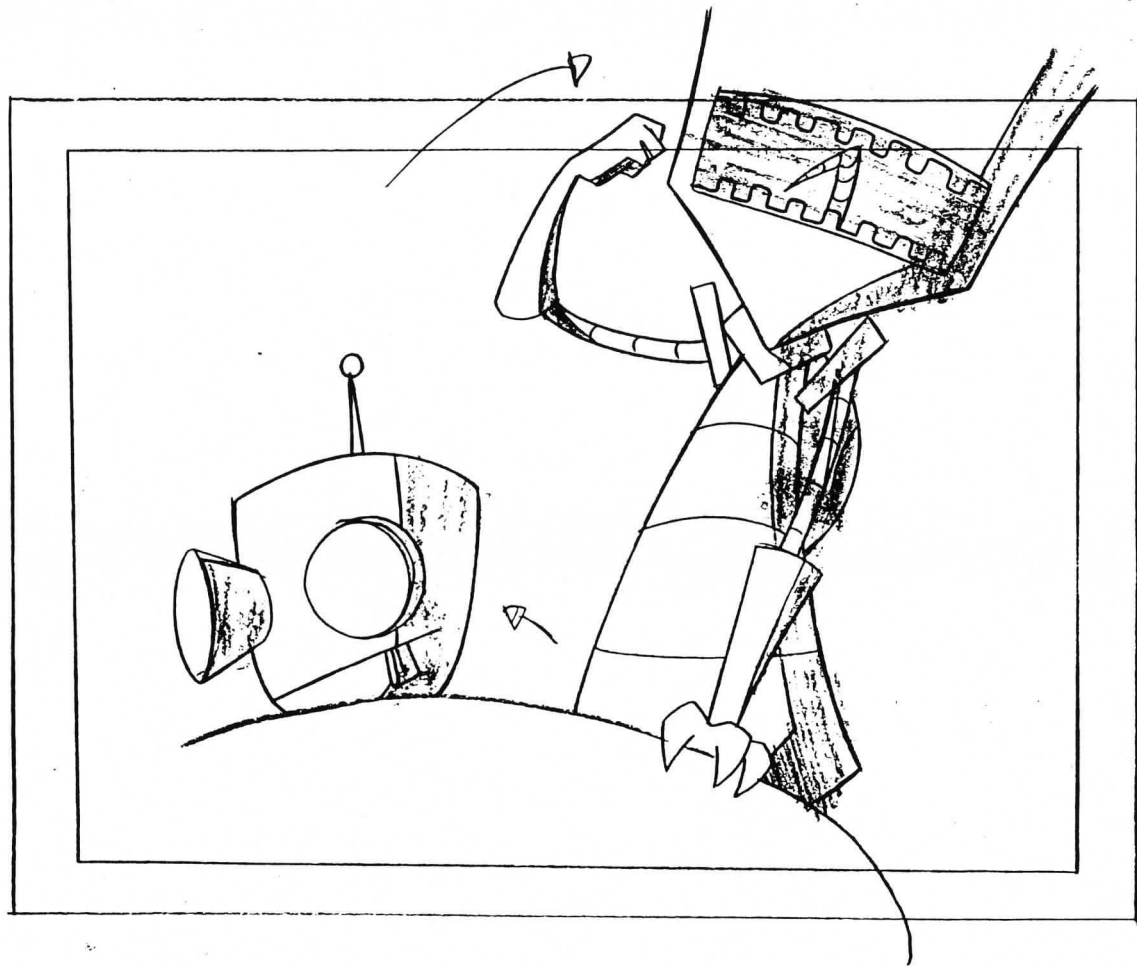
1050 (7)



FORGET ANATOMY,
ATTACH MODEL
TO LINE OF ACTION

사실상 (해부학적으로)
정교하지 않고
액션 라인에 모델을
맞추는 것.







AGAIN, ROUNDER TEETH,
BACK LINE OF MOUTH
FROM THROAT

여기, 이빨들은 더 둥글게
입의 뒷쪽라인은
목뒤에서 바로 나옵니다.

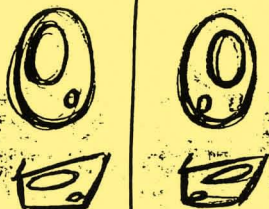
SHARP
GRAPHIC
SHAPES

날카로운
그래픽, 기하학

TAPER LIMBS
내려오면서
가늘어지는 사지.

큰 쪽의 한 쪽에
작은 것들을 다른
한 쪽에 맞추어야
합니다. ☺

EYE HIGHLIGHTS
BIG ONE ON ONE SIDE,
LITTLE ONE ON OPPOSITE
SIDE



DON'T STACK THEM
한 곳만 사용하지 마세요





둥글어진 이빨들
ROUNDER TEETH



BACK LINE OF MOUTH
SHOULD SPRING FROM
THROAT

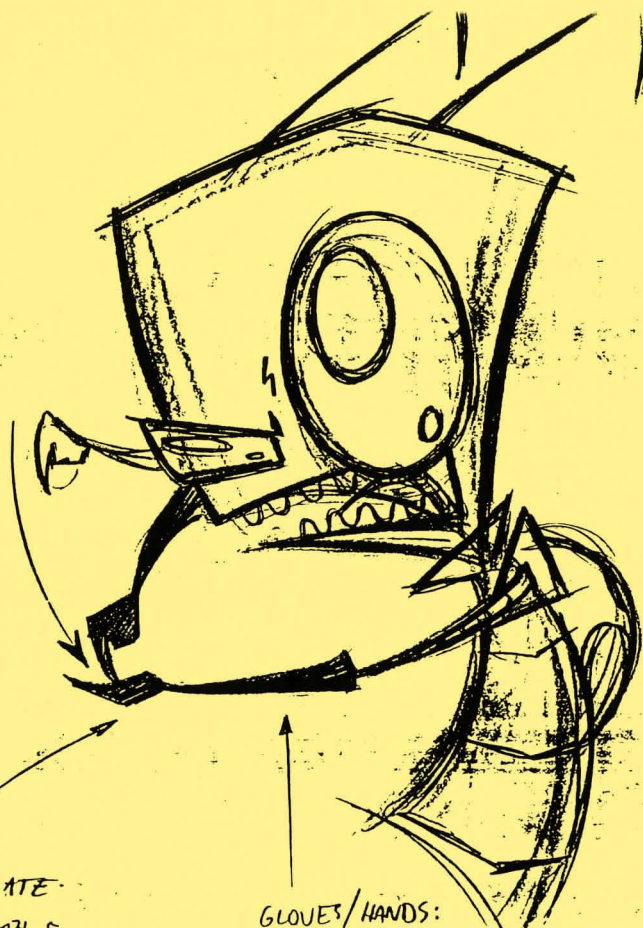
입의 뒤쪽 라인은 목구멍에서
바로 튀어나와야 합니다.

TOO SQUARE
너무 각져 있습니다.



BACK LINE
OF MOUTH
ISN'T SPRINGING
FROM THROAT

입의 뒤쪽 라인의
목구멍에서
나와야 합니다



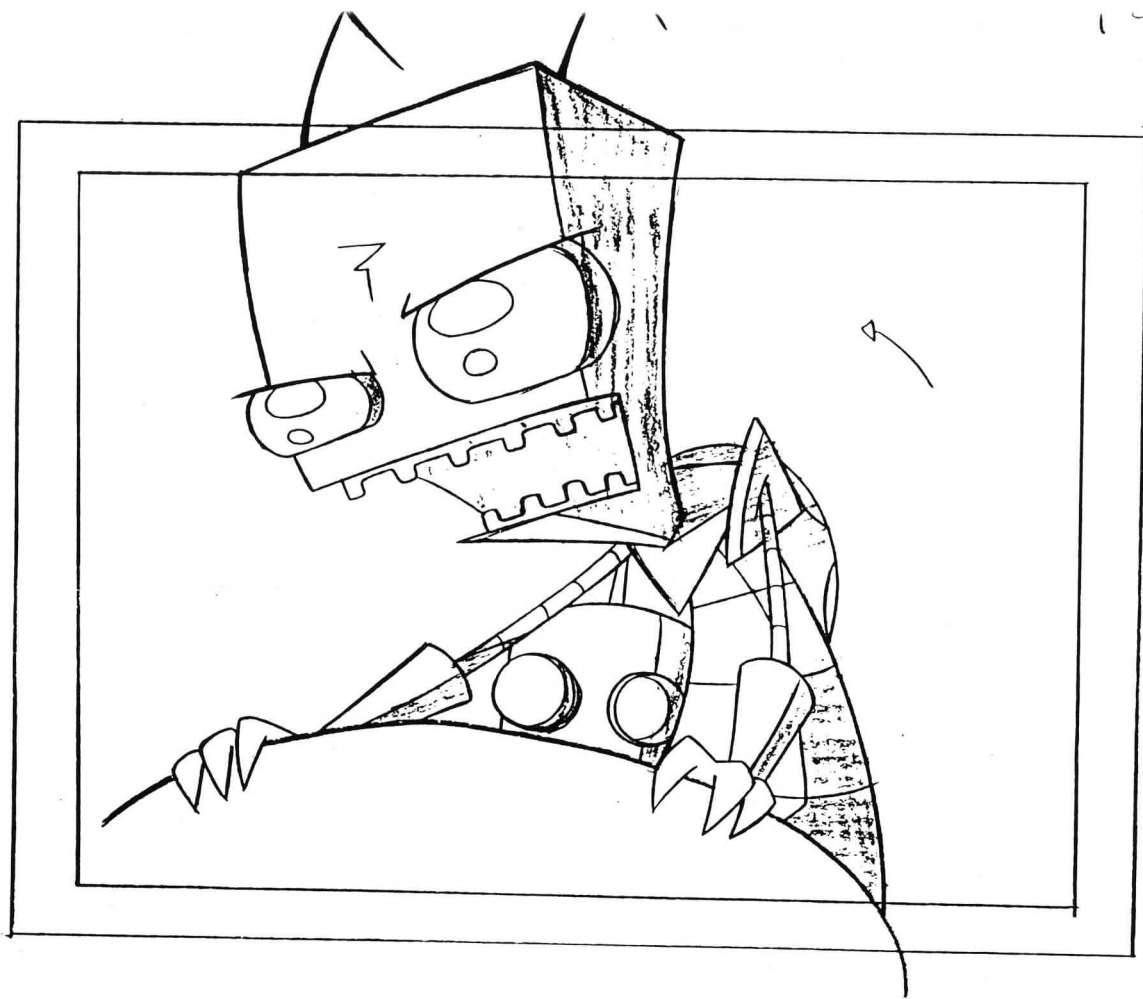
ARMS
CAN
ELONGATE

팔은 길어질 수
있습니다

GLOVES/HANDS:
SHARP GRAPHIC
SHAPES, TAPER SHAPES

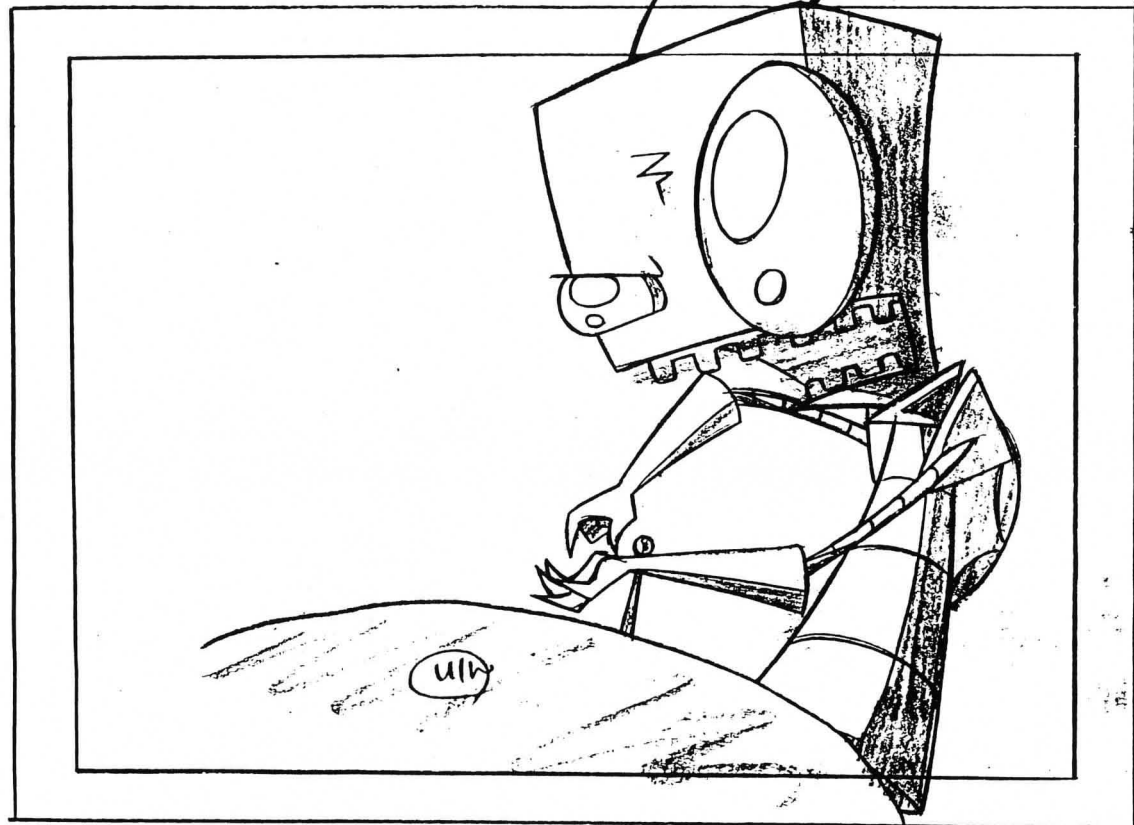
장갑 / 손

팔과 손은
가운데에서
나와야 합니다





X

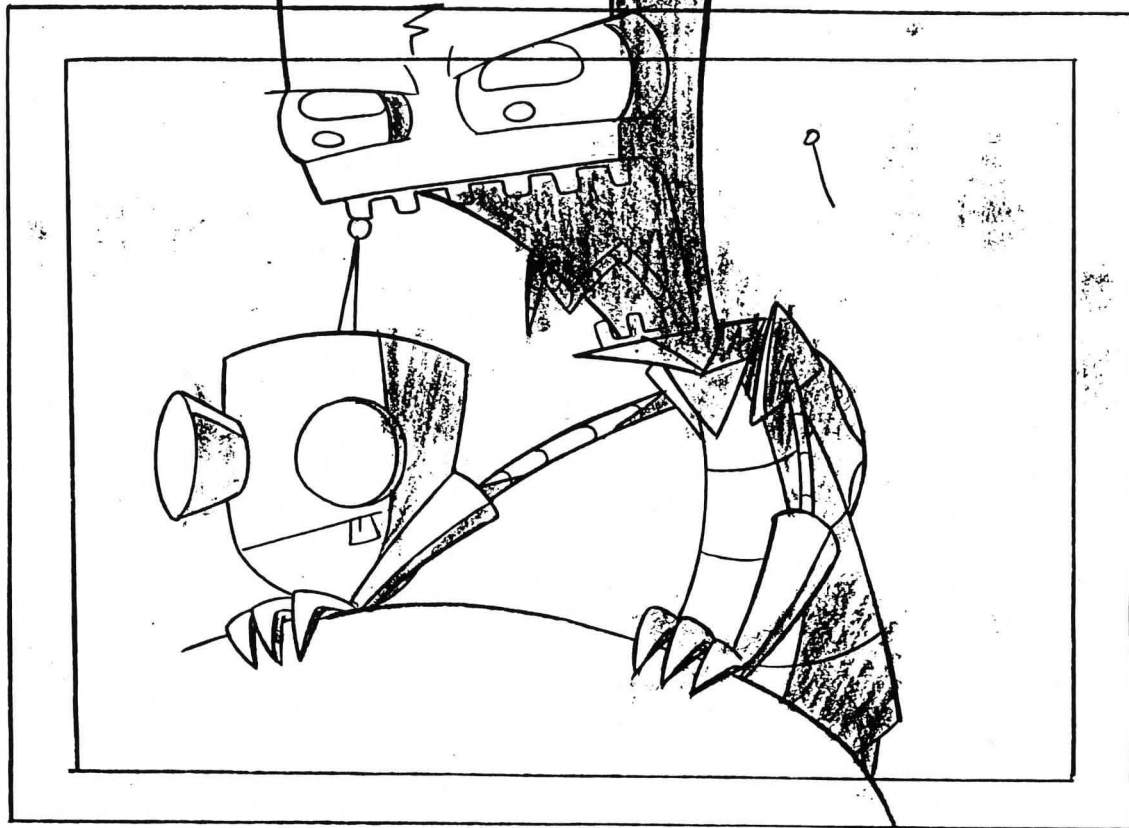


9F.4.





Pose (b)



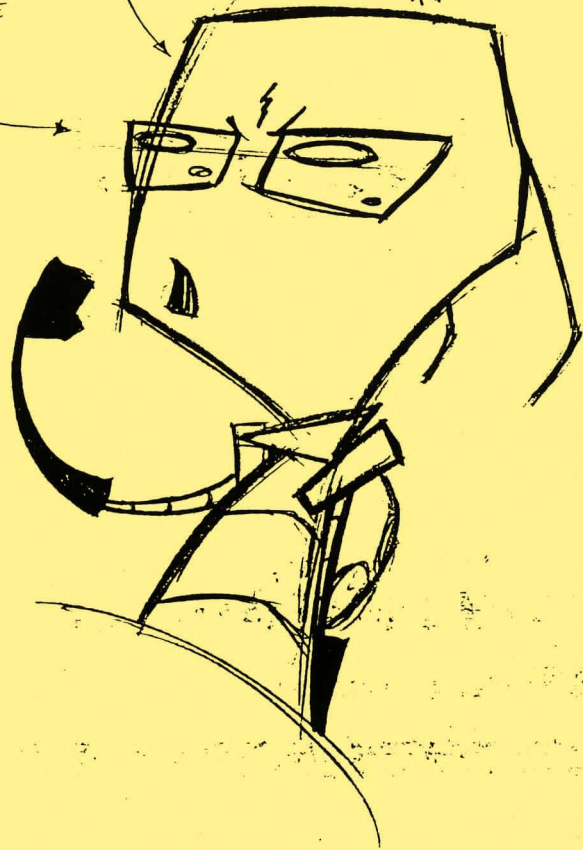


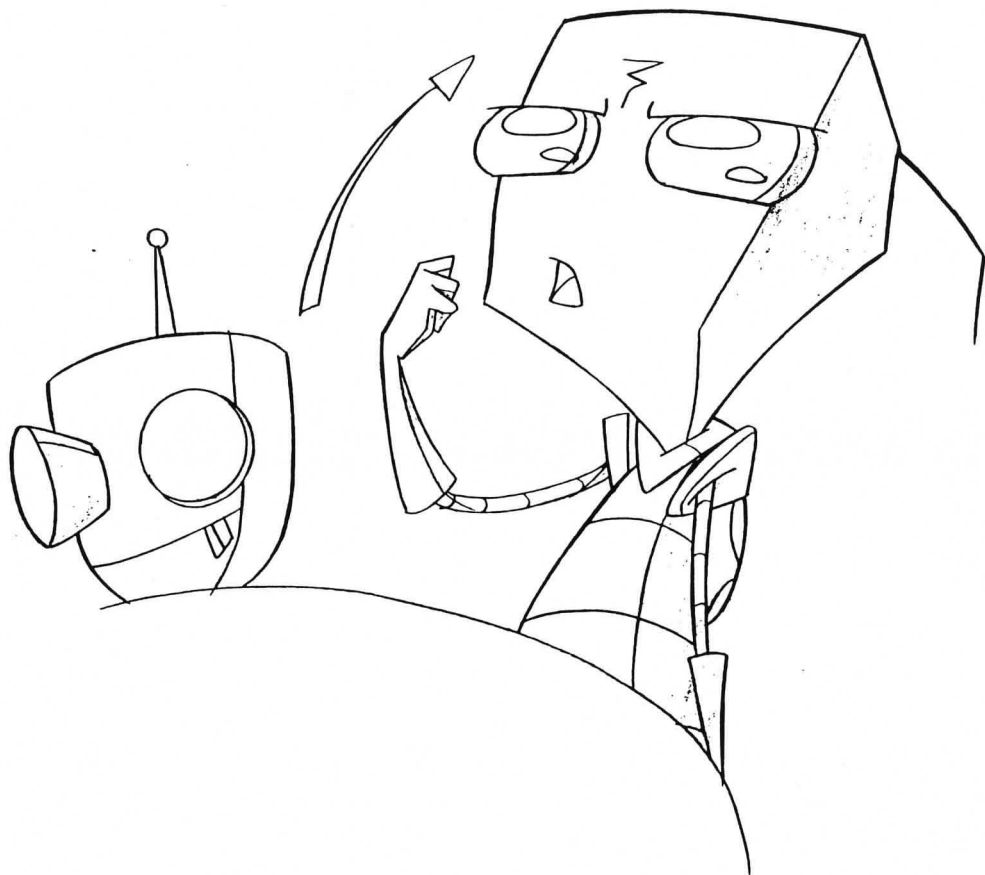
앞면에 있는
눈과 머리카락

EYES IN MIDDLE
OF HEAD ON
UP-SHOT

SMOOTH OUT THIS
CONTOUR (NO DIPS)

이 머리카락이 풍겨지지 않도록
두툼하게 이어지게.





I-Z # 107 (A)

SG-132

W/L 150
BCT

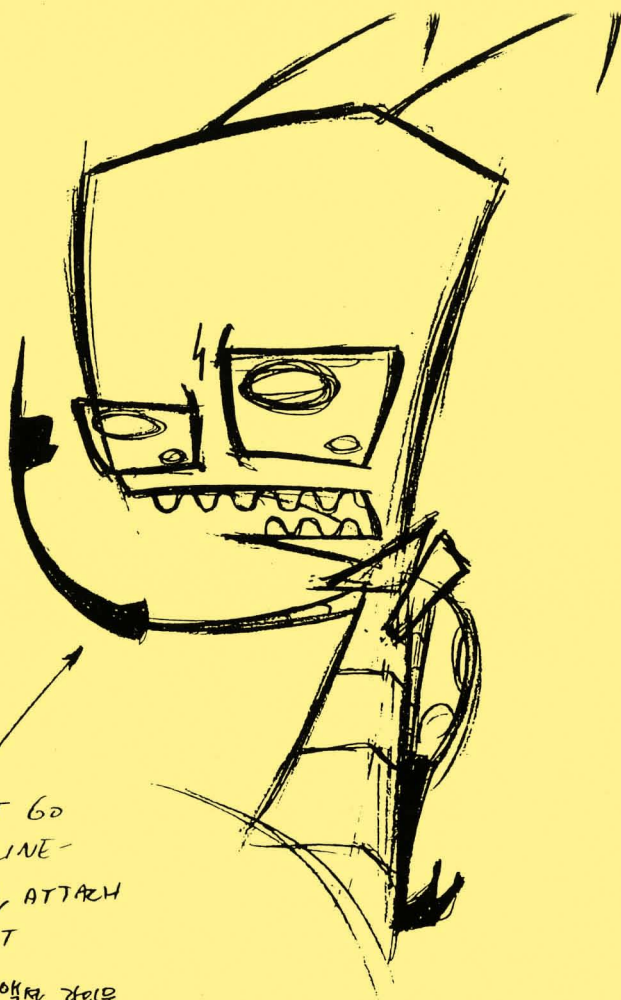


약간 더 긴
감동 머리
SLIGHTLY
TALLER
CAN-HEAD

FEATURES
SIT LOWER
ON FACE

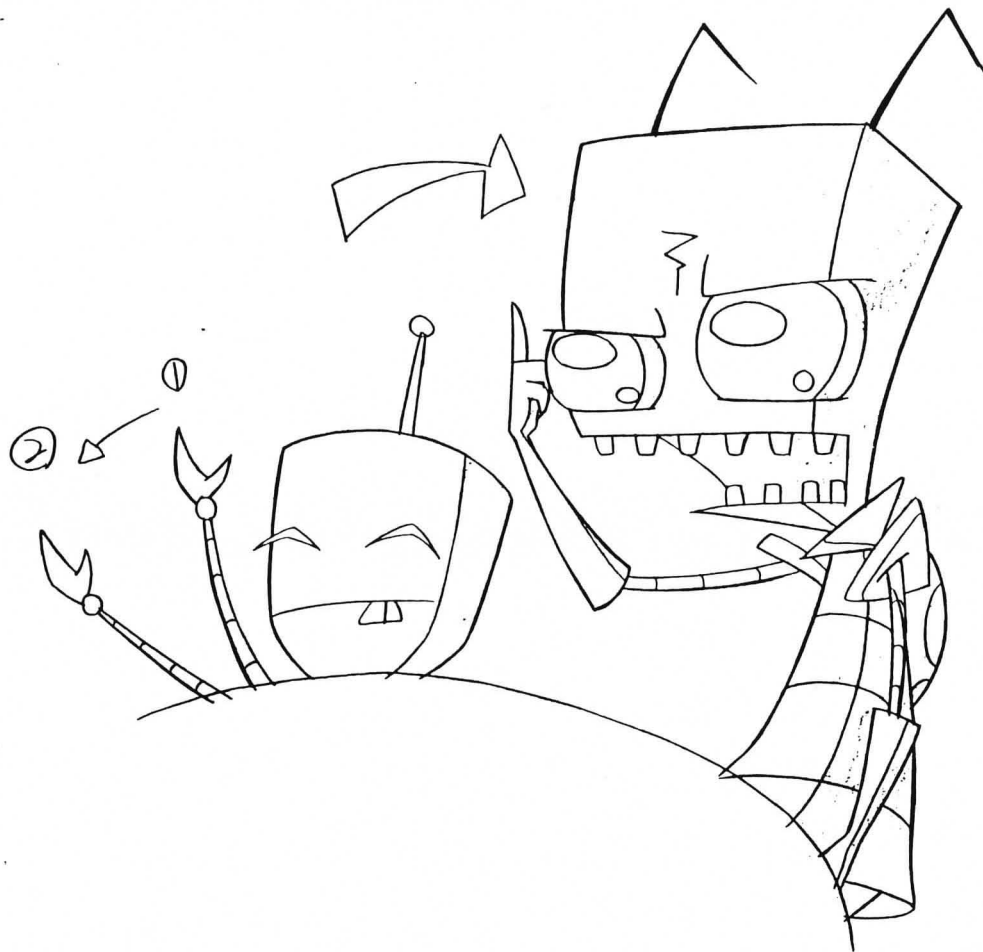
이목구비는
얼굴에서 낮게
위험하게
낮게 그려.





AGAIN, JUST GO
FOR BOLD LINE-
OF-ACTION, ATTACH
MODEL TO IT

즉, 한 개의 액션 장면을
그리고 그 위에 모델을 붙이세요.



I-8

#107 (A)



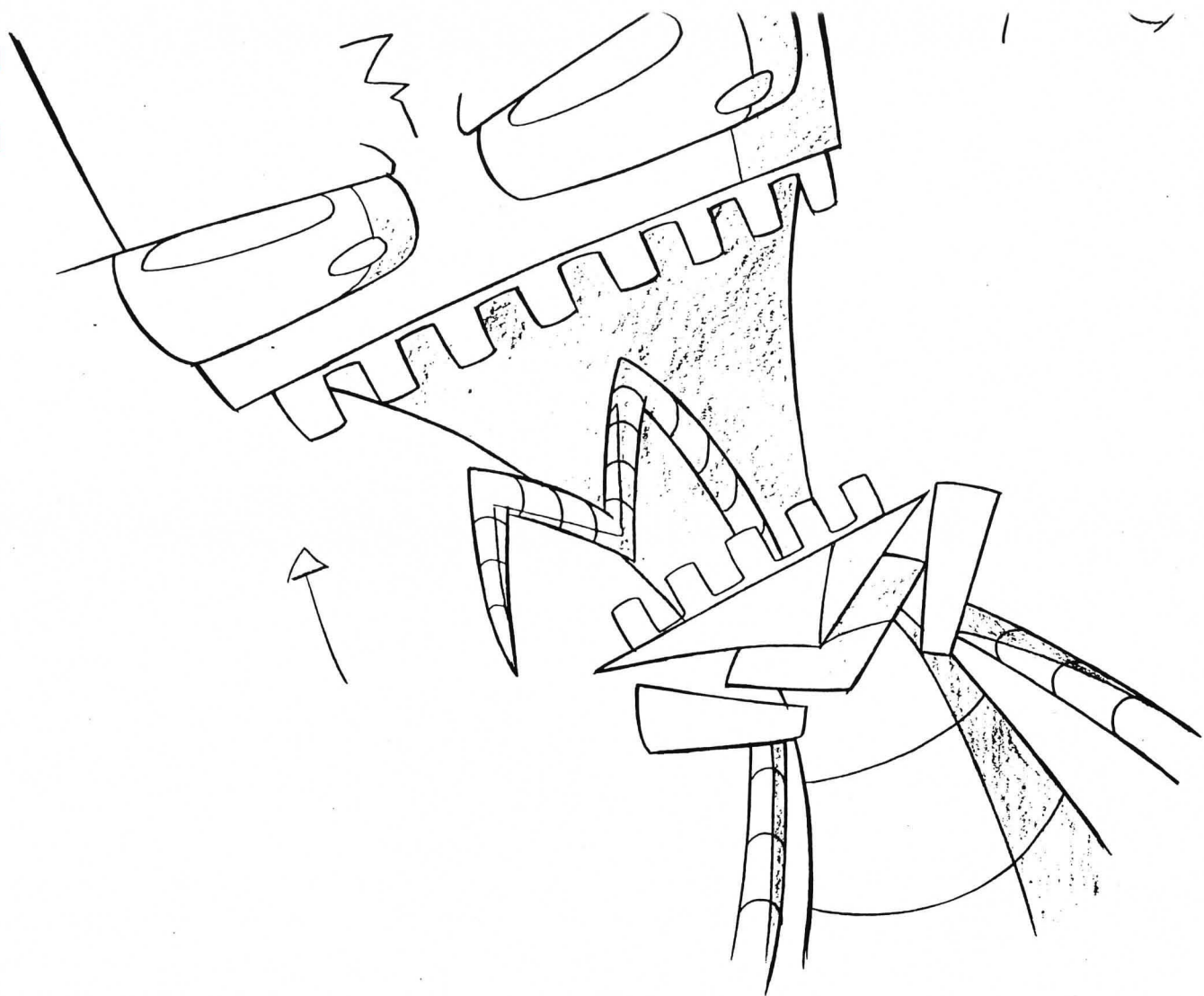
LC-132



U/L BOS/A
BGT



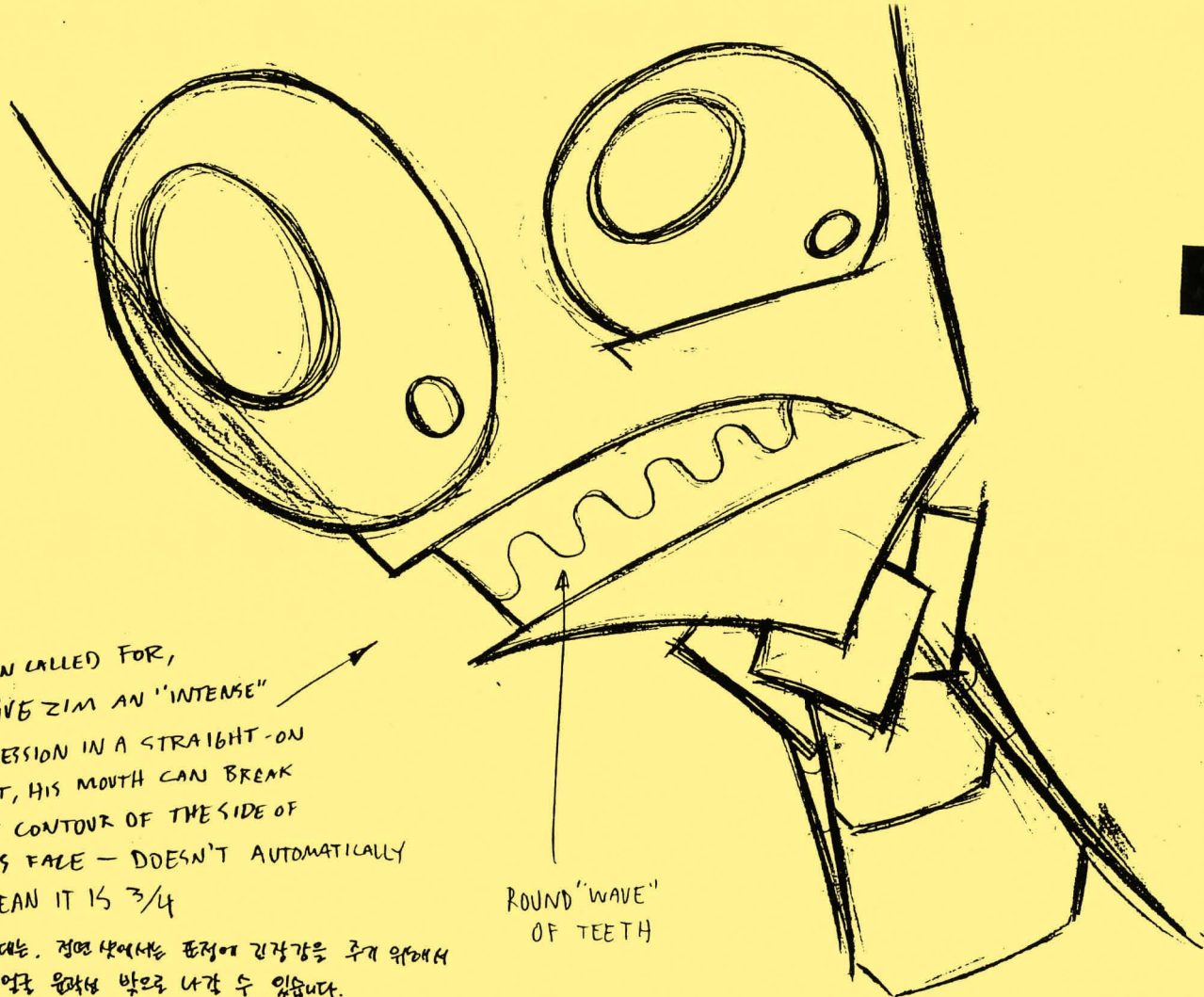
X



— IZ # 109 (A) —

— 6C-135 —

— W/L
BGT 135 —



WHEN CALLED FOR,
TO GIVE ZIM AN "INTENSE"
EXPRESSION IN A STRAIGHT-ON
SHOT, HIS MOUTH CAN BREAK
THE CONTOUR OF THE SIDE OF
HIS FACE - DOESN'T AUTOMATICALLY
MEAN IT IS 3/4

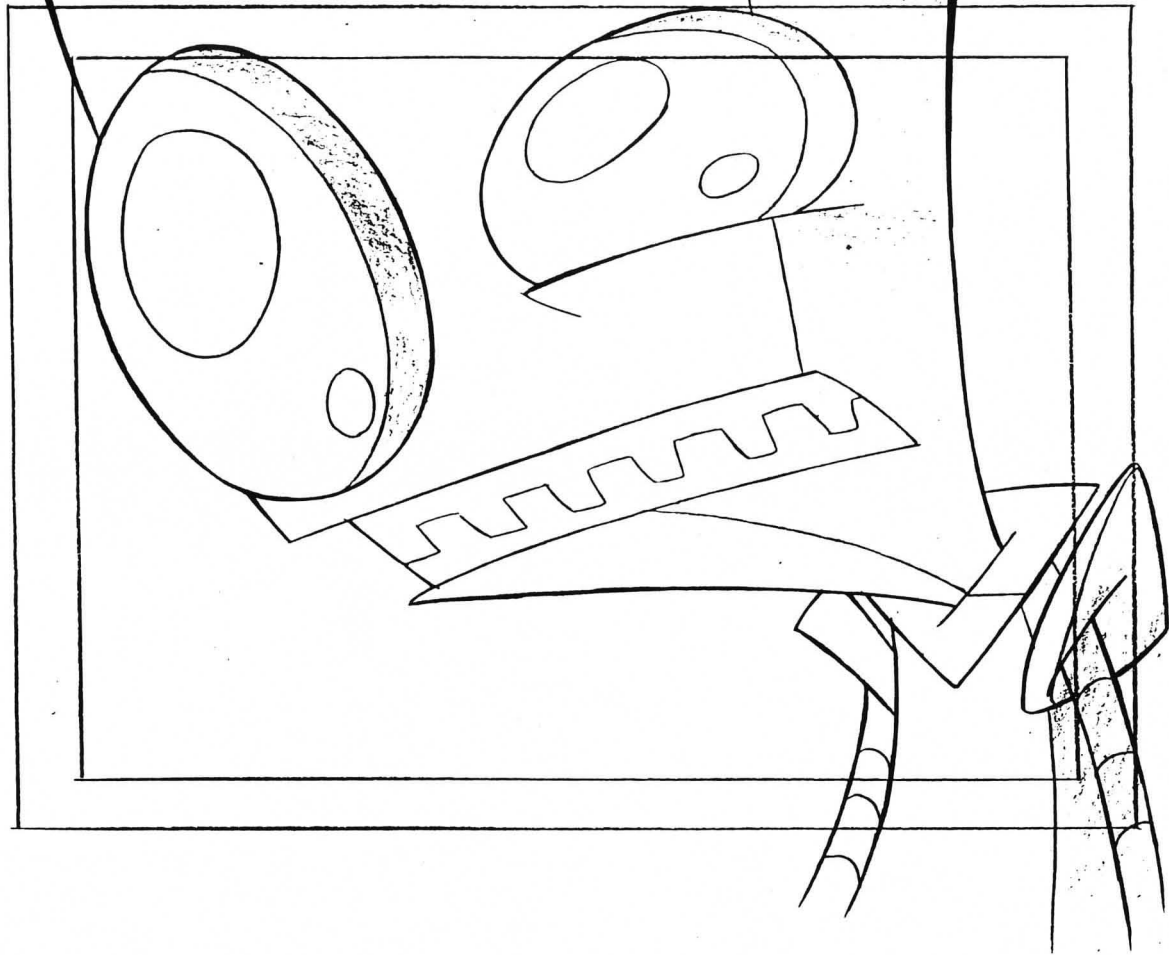
ROUND "WAVE"
OF TEETH

필요할때는, 정면 샷에서 눈 표정이 긴장감을 주게 위해서
입이 약간 올라가 밖으로 나갈 수 있습니다.

→ 반데 3/4 샷이라는 것은 아닙니다.



9F.4



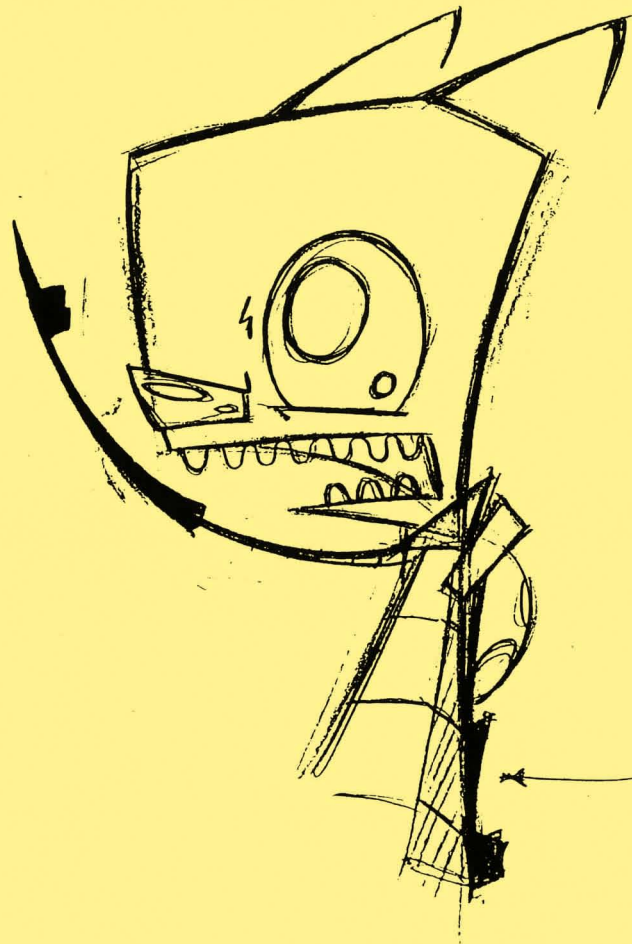
I-2 #107A



6C-135

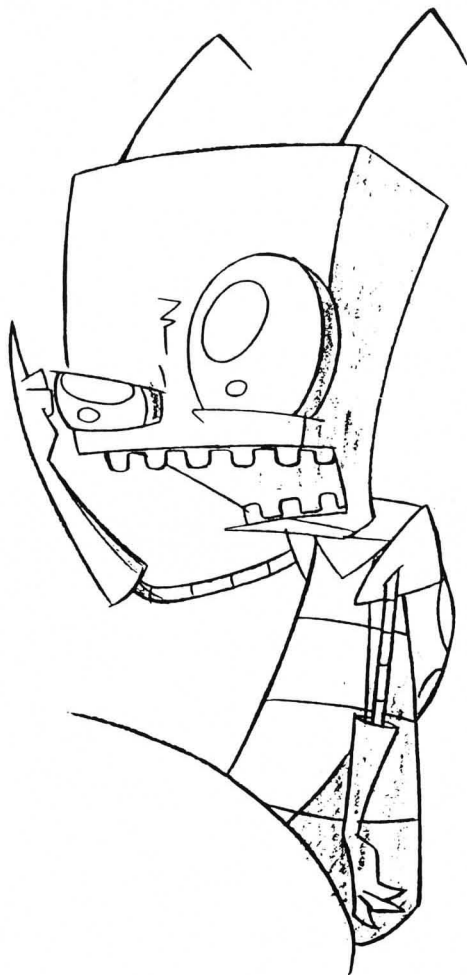


u/c) 135
B&G



AGAIN,
PUT ARM
FLUSH w/
OUTER
CONTOUR
TO STRENGTHEN
POSE LIKE
A SPLINT

핀을 강하게 구해
평은 되게
붙여주세요



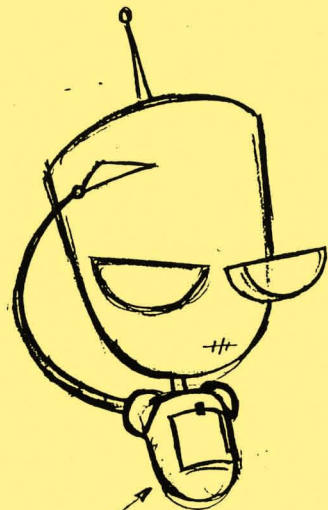
SL - 145 #107 @



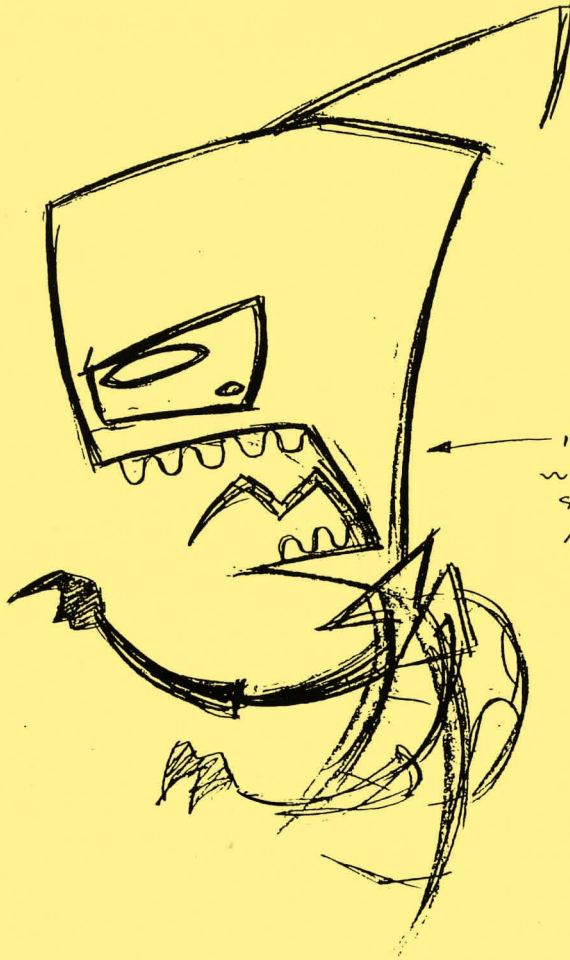
SL - 145



WL
BS 130618



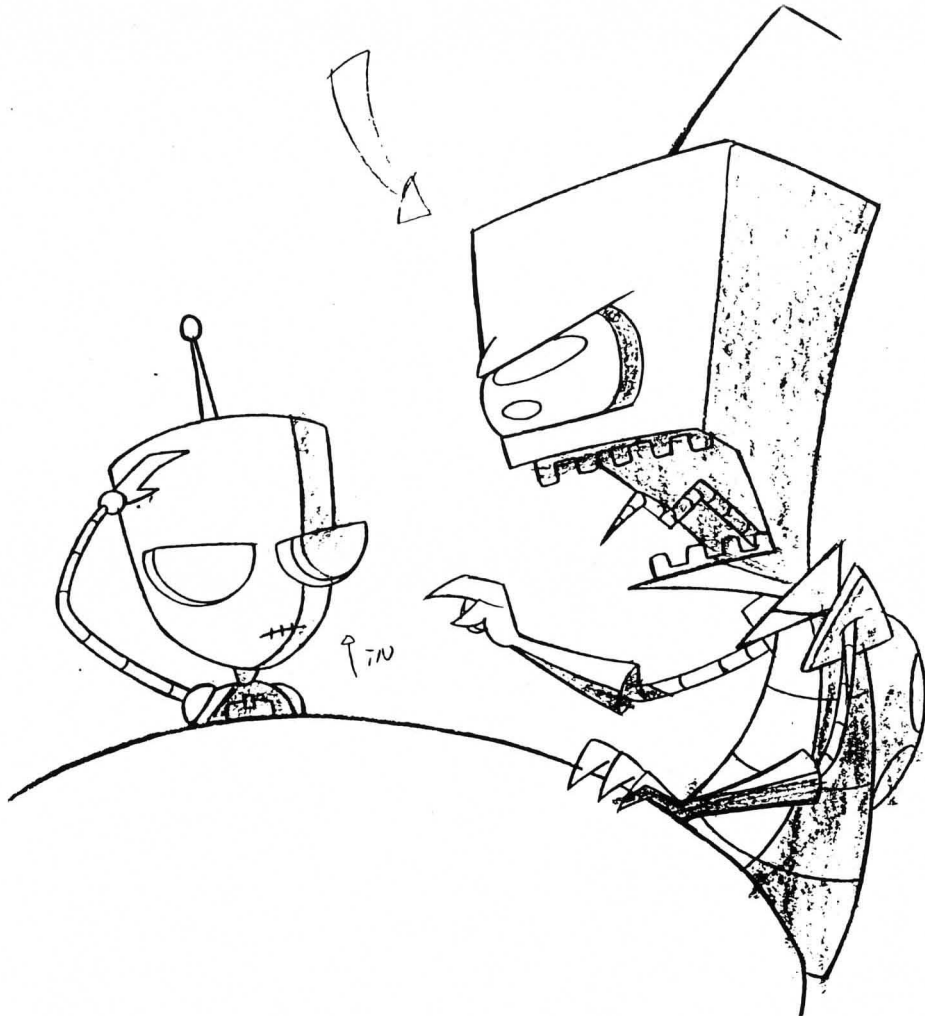
WATCH GIR BODY
CONSTRUCTION -
HIS BODY IS LIKE
A RIGID LITTLE CAN



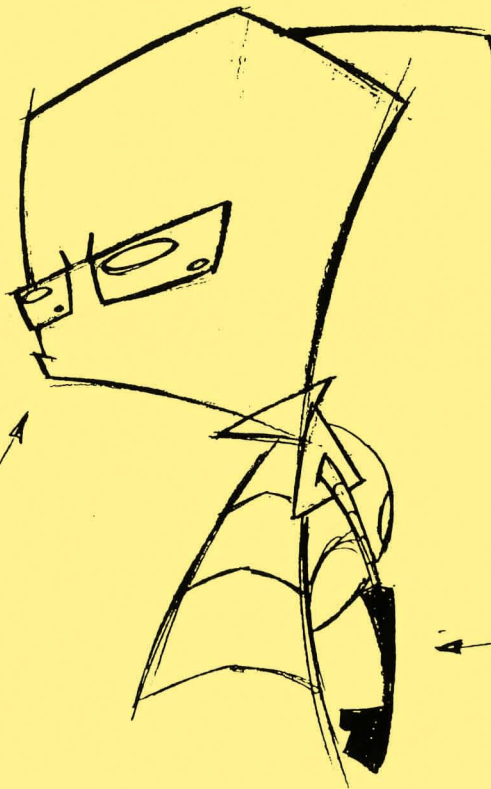
I DON'T THINK
WE NEED TO
SEE INSIDE OF
MOUTH IN
PROFILE



1032 4



↑ IN



조금은 이런 입을 더 이상
죽아봐지 않아요
이렇게 하거나
JHONEN DOESN'T
WANT TO SEE MOUTHS
LIKE THESE ANYMORE,
BETTER TO GO WITH,

OR



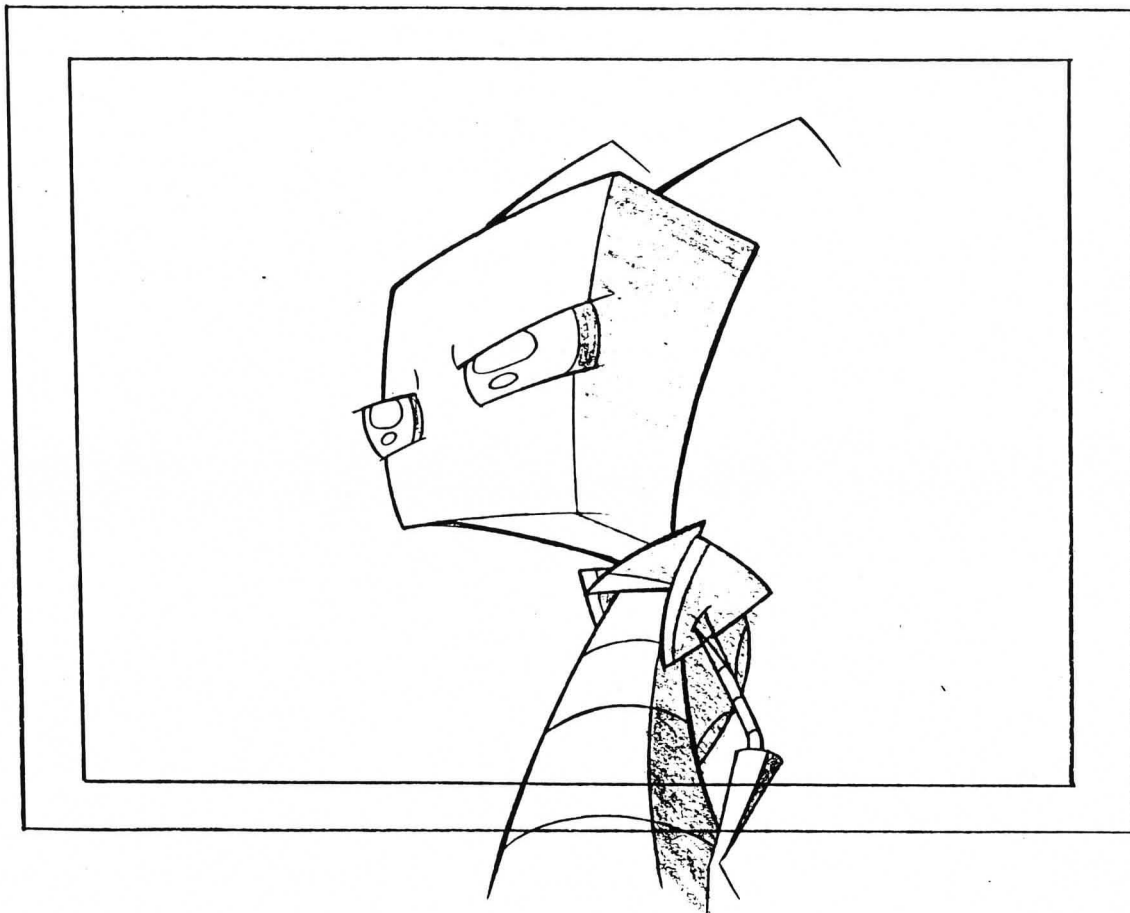
← 이렇게 해주셔요

만약 짐이 지금처럼
몸가를 작동시킨다면
나름대로 멋진 (쿨~한)
것은 하긴했을 때에는
이렇게 "주먹을 옆으로 내걸"
포즈를 취할 것입니다.

IF ZIM IS DOING
SOMETHING "COOL",
LIKE ACTIVATING
HIS BUBBLE SHIELD
HERE, HE WOULD
PROBABLY STRIKE
THIS "FISTS AT SIDE"
POSE



9F-4



T-2

107@

52-48

u/w
B4 148



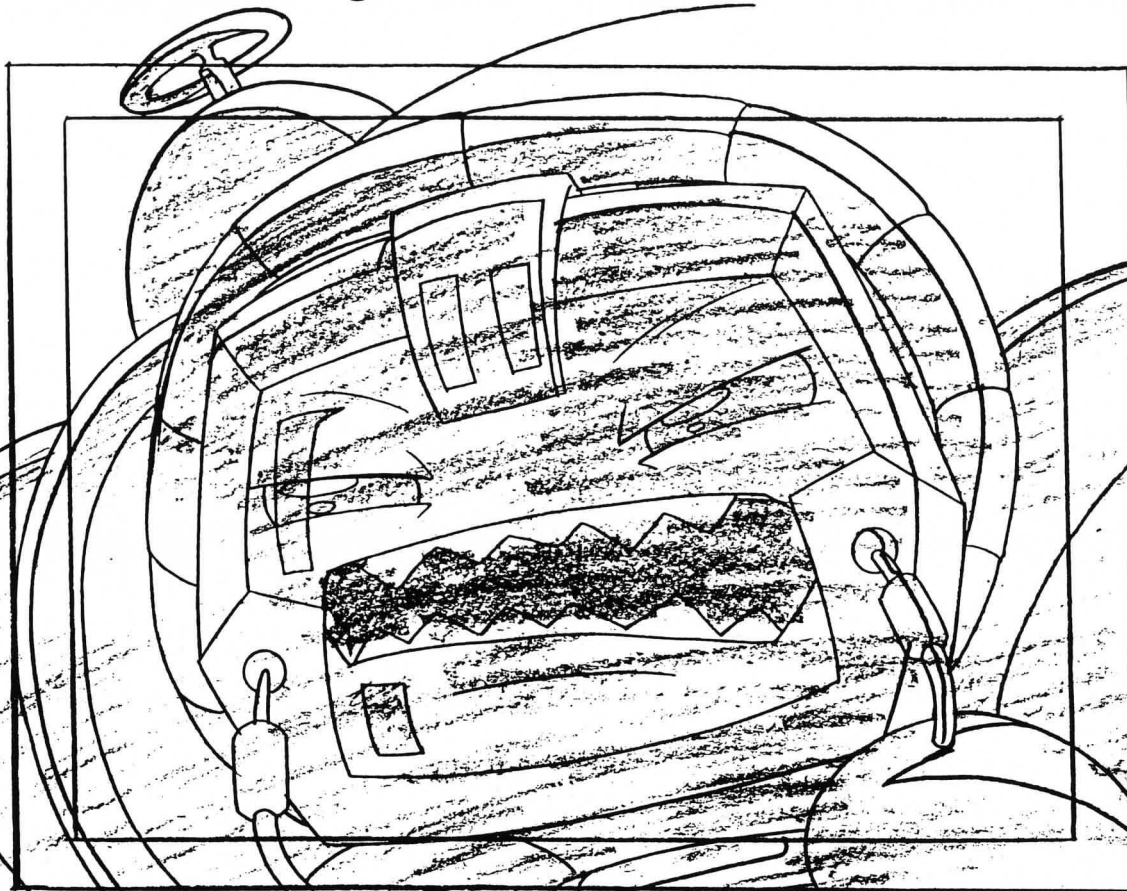
STAY ANGULAR
w/EXPRESSION

표정도 각지게





6



IZ #1010

SC-162

BG-162



LET'S KEEP THE EYE
EXPRESSION LINES
STRAIGHT/ANGULAR

눈 / 표정 라인을
직선으로 / 각지게
유지하세요.

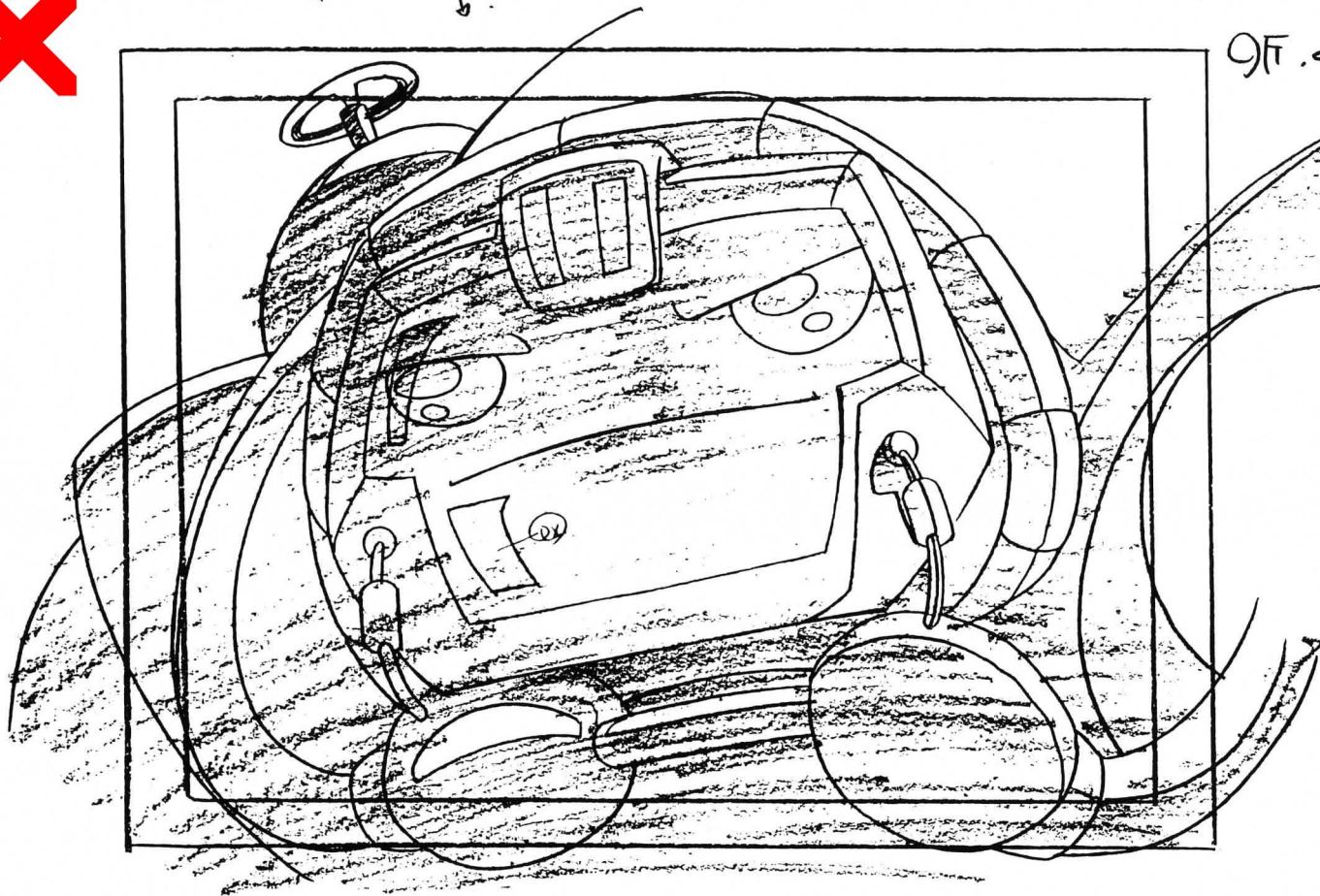
DON'T
FORGET
NOSTRILS

X

#우1 (col 14)
b.

10550/

9F.4

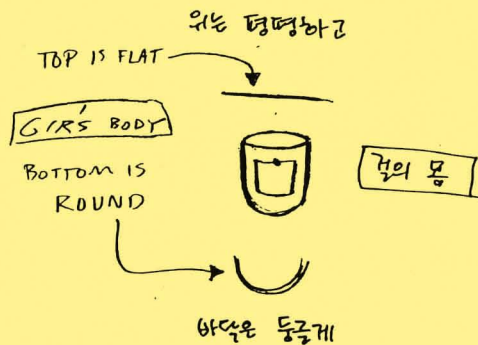


12

#120/6

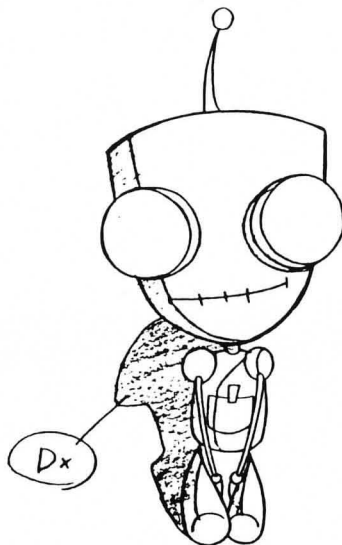
SC-162

BG-162



X

9F. 4



Iz

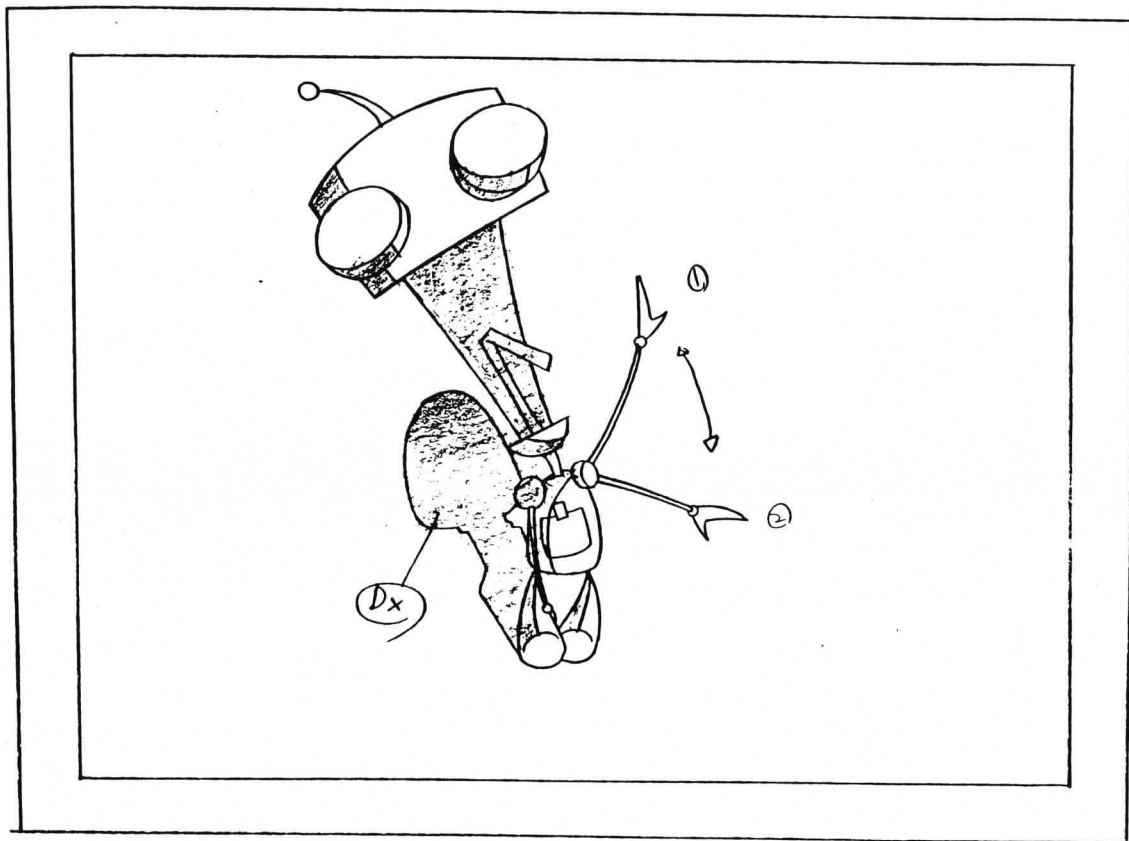
100 ④

SC-187

BG-NO
M/L-187



Pose(2)



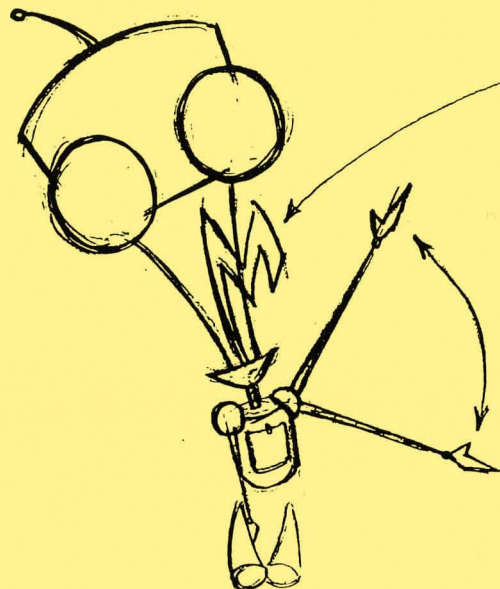
Iz

101 (A)

SC-181

B4 - NO

U/L - 181

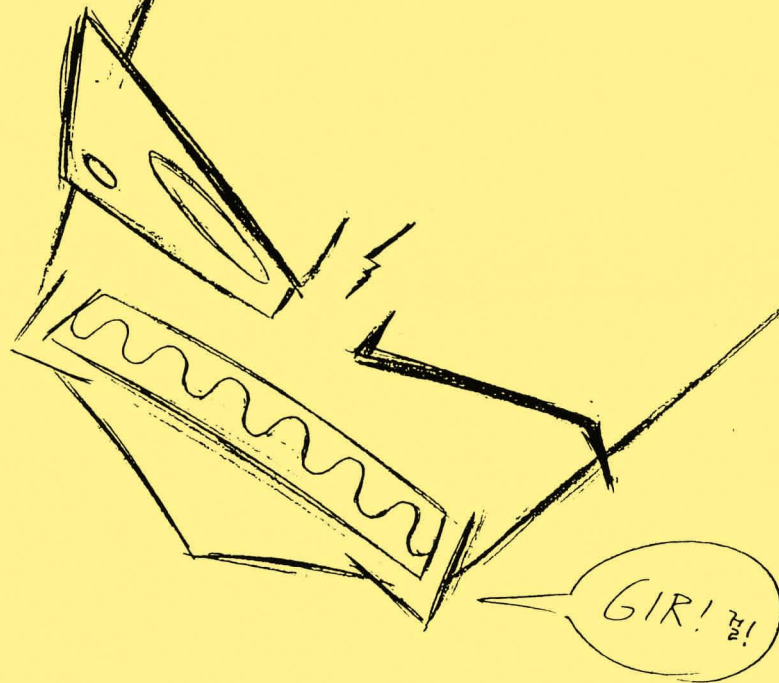


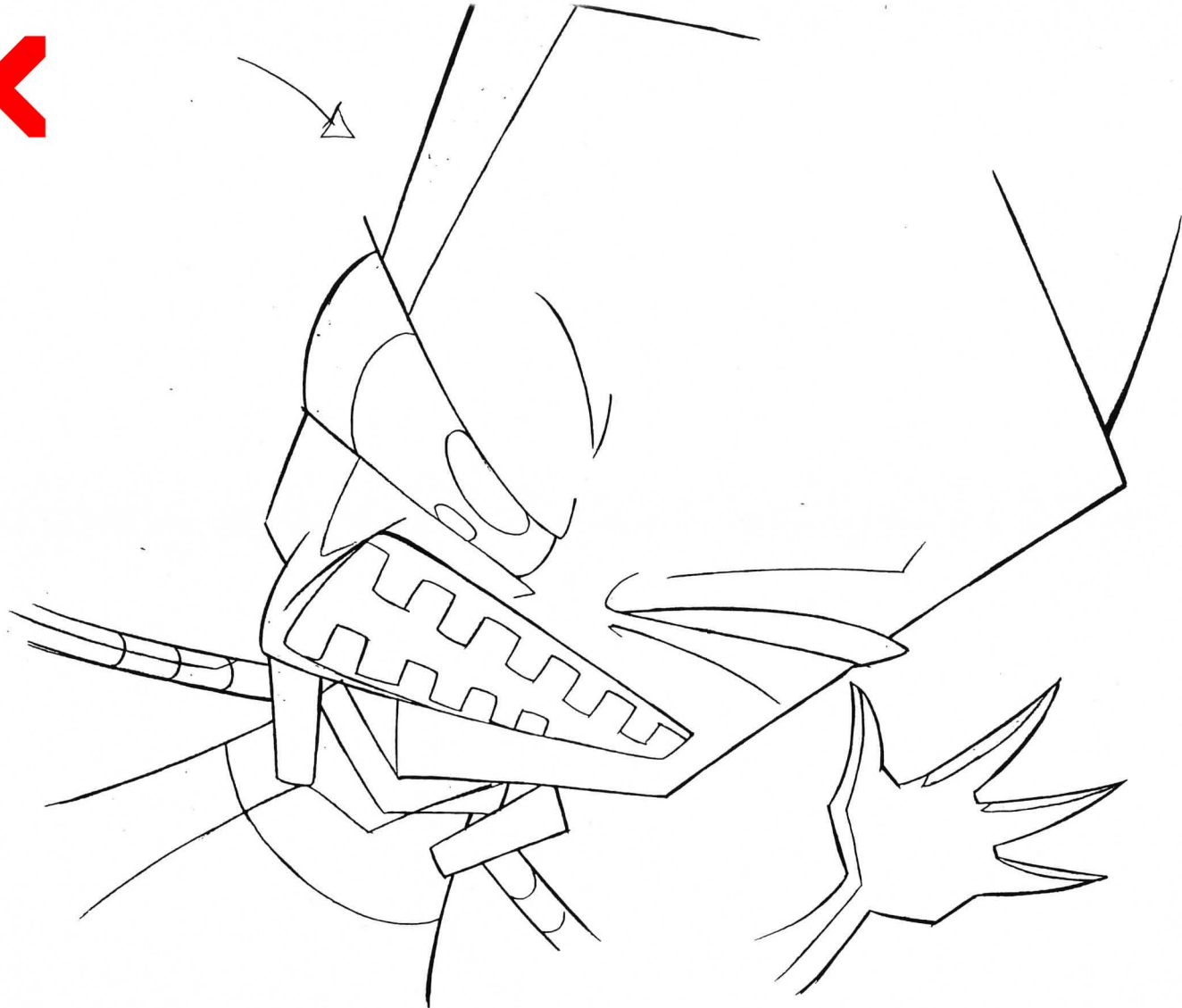
TONGUE
IS SQUARED-OFF
"M", LIKE HUMANS

검의 혀는 다른 사람
캐릭터들처럼 "M"
사각으로 끝나는



POSE (3)





— I-2 #107 (A)

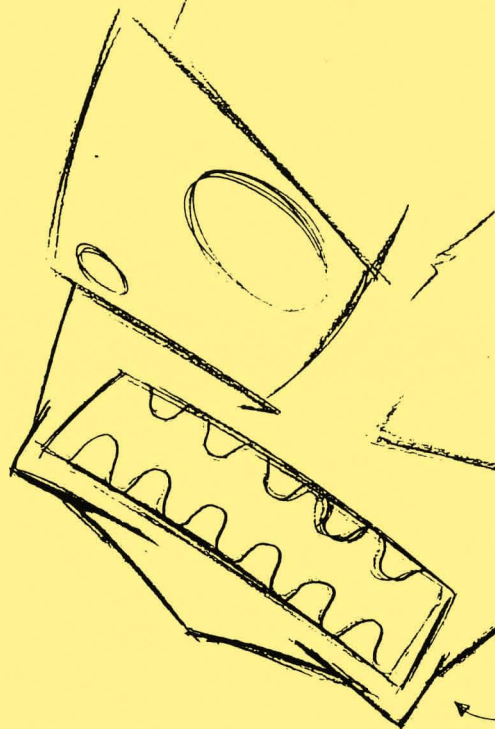


LC-188



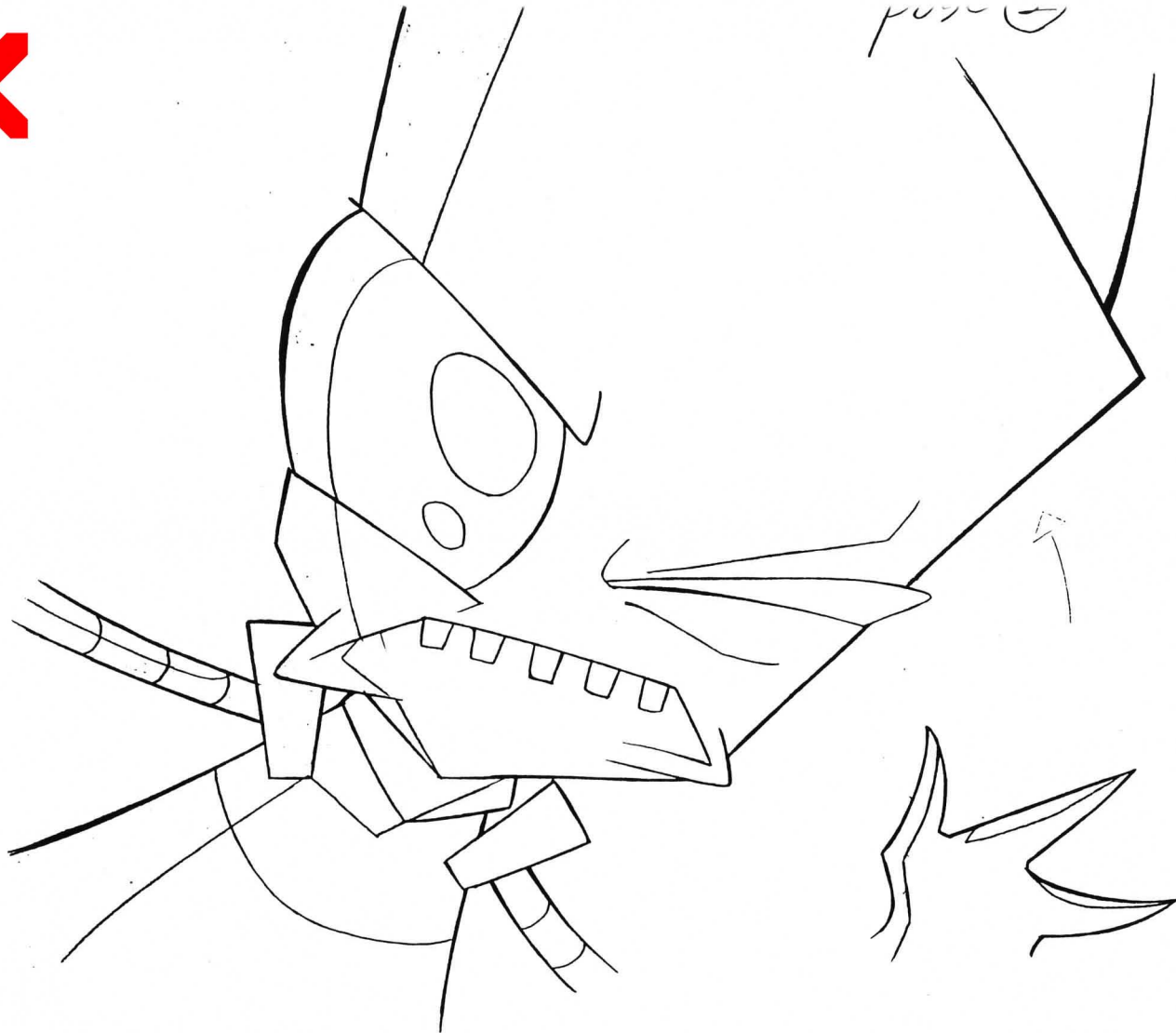
— BG-188

POSE (2)



만일 표정을 위해서 입의 형태가
얼굴 외곽선 밖으로
나가야 할 때는 이런
테크닉을 이용하세요.

IF THE MOUTH SHAPE
NEEDS TO EXCEED THE
OUTER CONTOUR OF THE
FACE FOR THE SAKE OF
THE EXPRESSION, USE
THIS TECHNIQUE



IZ #101A



6C-188

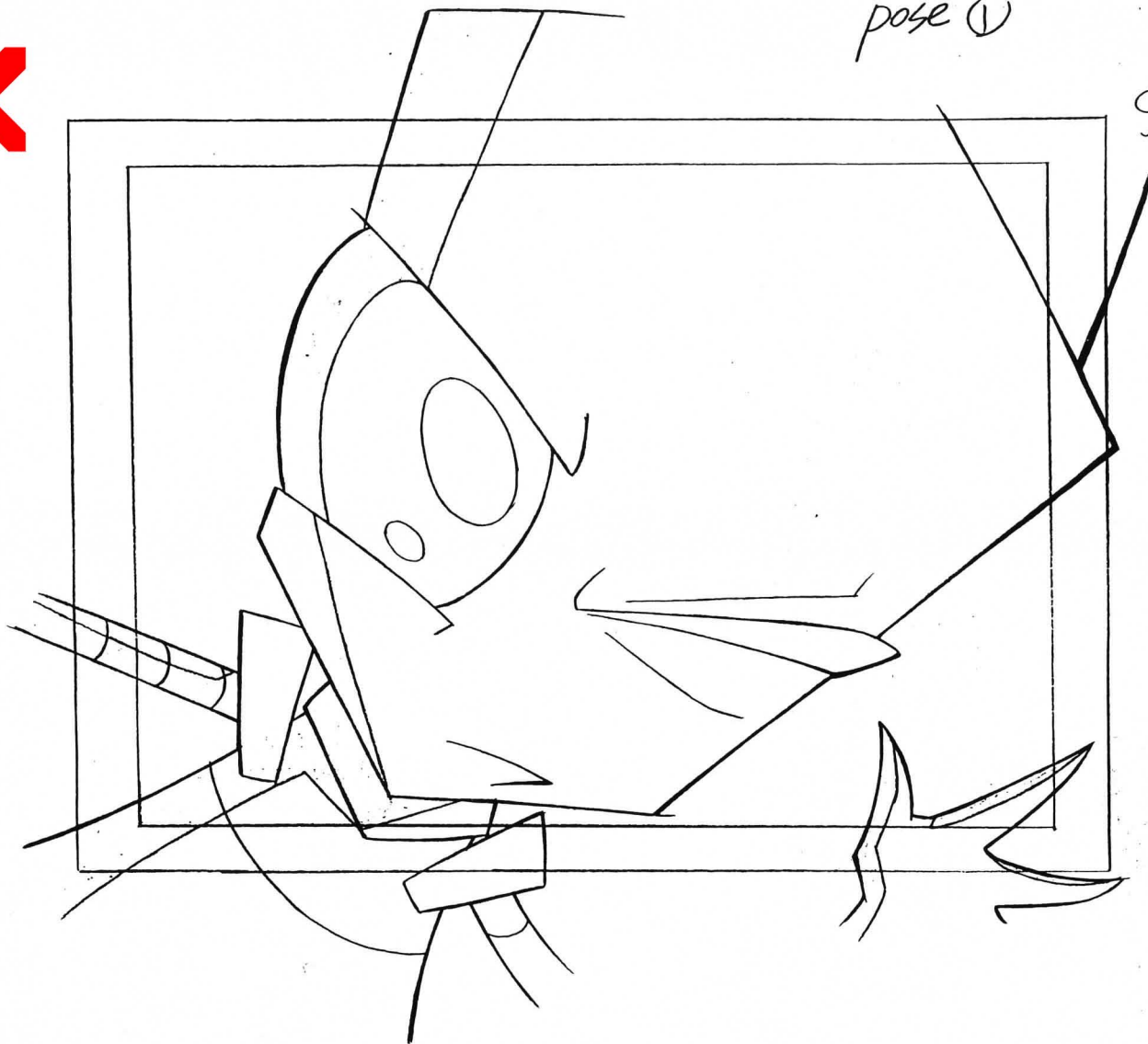


BG-188



pose ①

9F.4



I-Z #107A



LC-188



BG-188

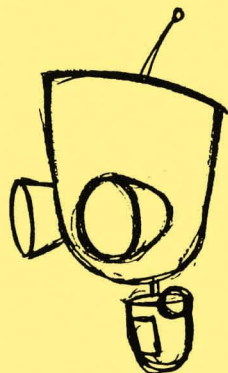
✓ ★ WHEN INTERPRETTING
VARIOUS STORYBOARD
ARTISTS' STYLES INTO
AN ON-MODEL LAYOUT
STICK TO SHARP,
ANGULAR, SIMPLE
SHAPES

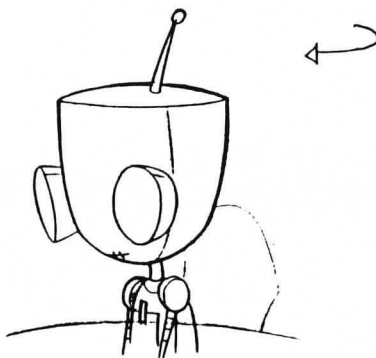
★ 여러명의 다양한 콘티
작가들의 스타일을 흡수해서
모델은 맞춘 레이아웃으로
그려야만 좋거함.
각자고, 심플한 형태를
해 주세요.



CLOSED EYE
LOOKS LIKE
THIS - NOT
TOO MANY LINES
ON FACE

감은 눈은 이렇게
해 주세요
- 얼굴에 선들이
너무 많지 않게.





T.7

#1000A



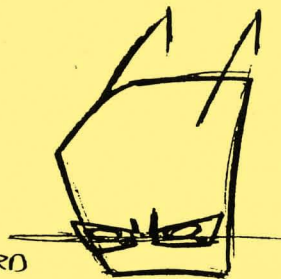
SL-189

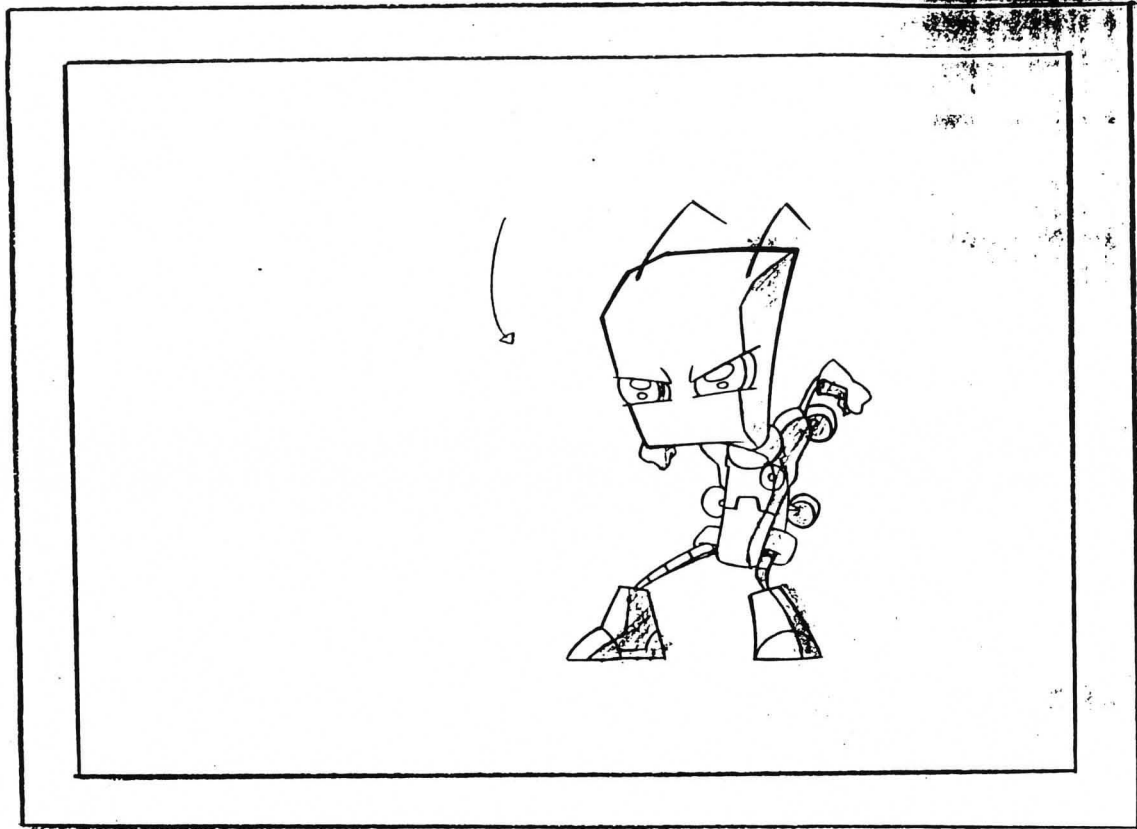


OK
BG } 189.

EYES ANCHORED
ON LOWER THIRD

눈의 지점은 상단영역의
맨 아래 세번째 등호에
맞게





15-2 #100 ①



56-3115

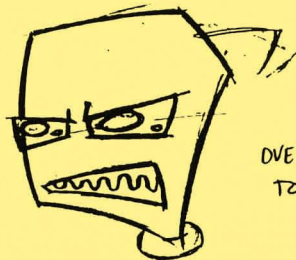


PG
512



EYES A LITTLE
BIGGER, EVEN
WHEN SQUINTING

짙어있을 때에도
눈은 약간 더 크게

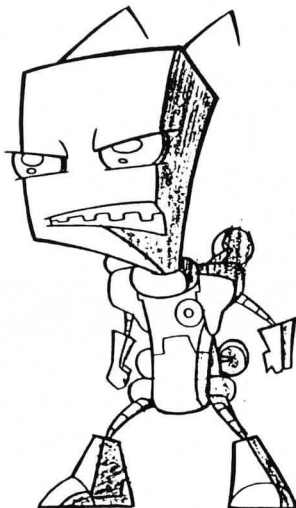


OVERALL, HEAD NOT
TOO BOXY

전체적으로 머리가
박스 같지 않게.



95. 4



T-2

400 (B)



CG-215



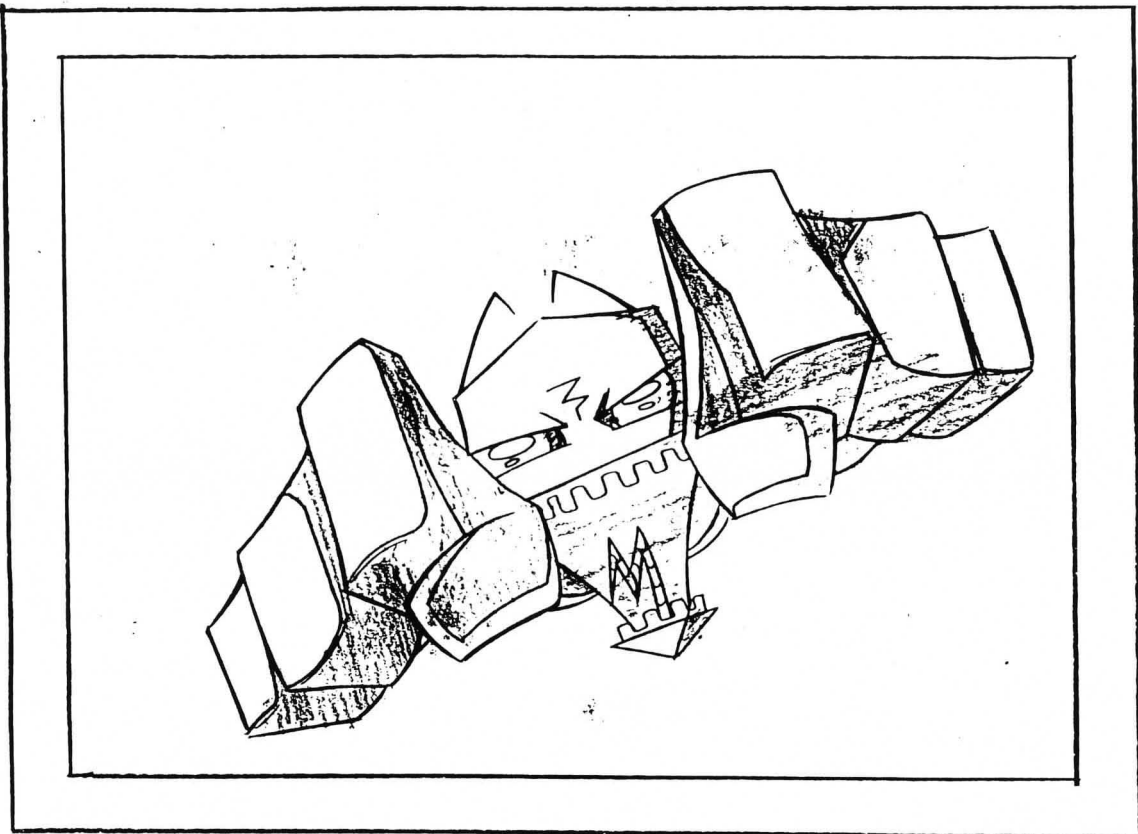
B4
01L) 215



AGAIN, KEEP
EYES ANCHORED
ON LOWER
THIRD OF
FACE.

X

97. 4



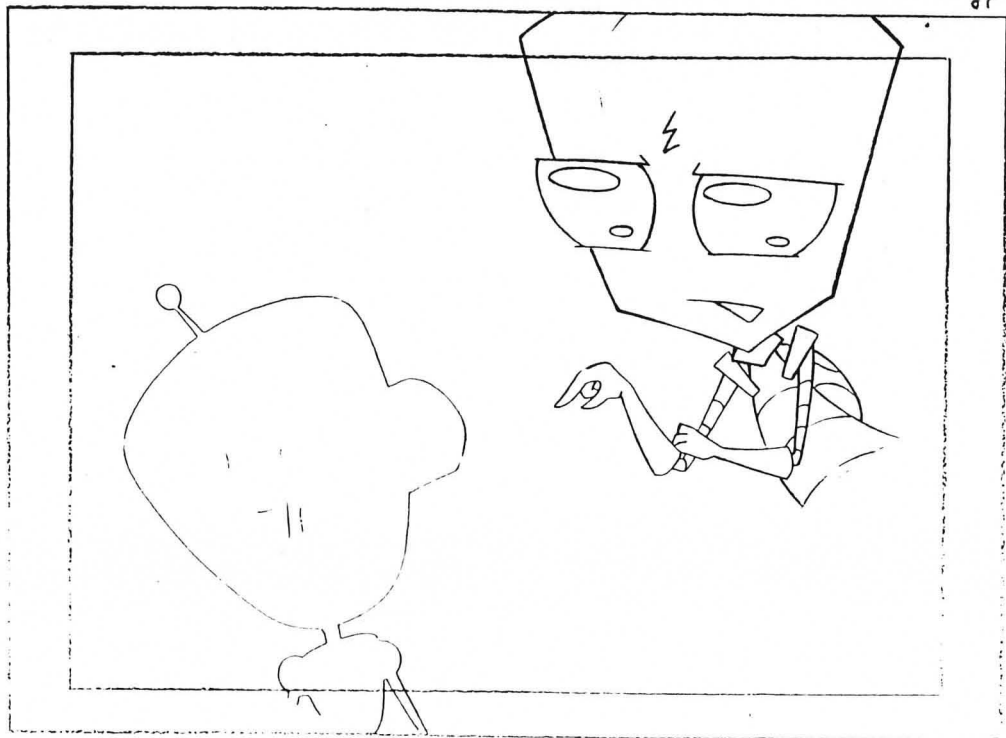
B4-(30)

1211-220



EYES LOW ON FACE
눈 양쪽에 낮게
위치해 있게.

X

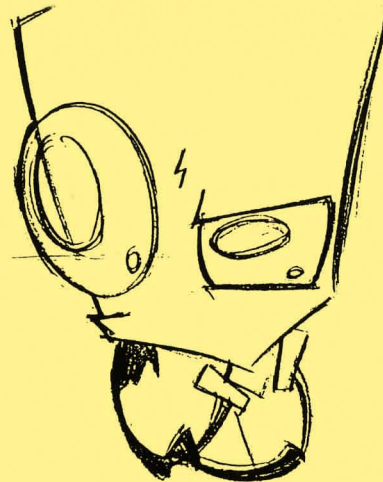


pos ②

1. Z : 107A

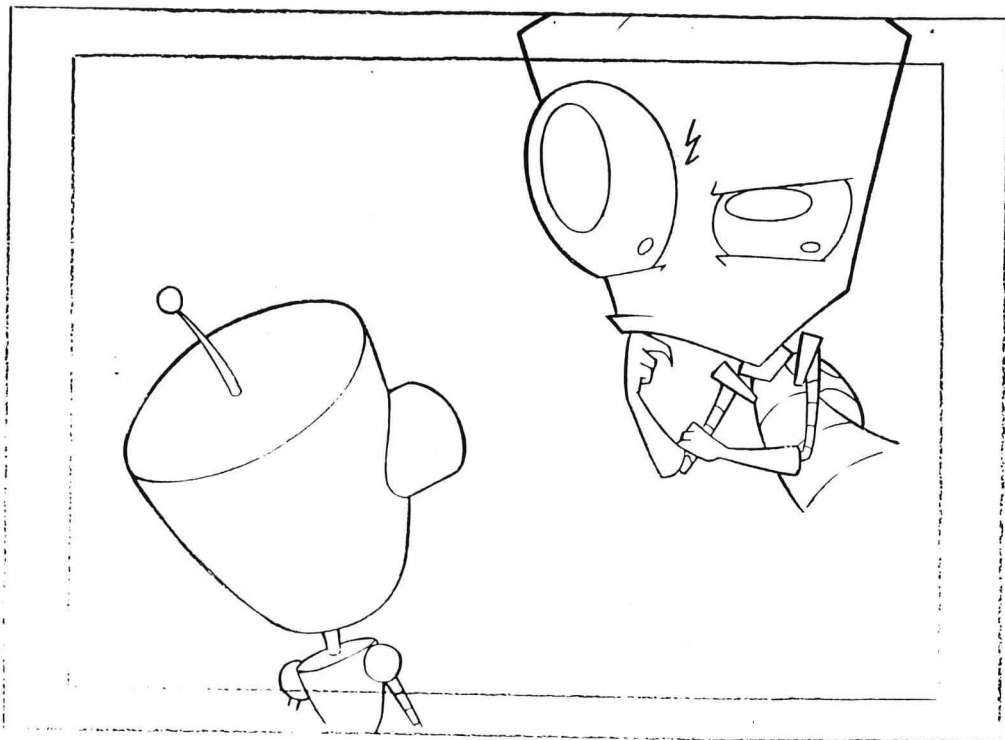
SC - 89

BG - 85 9A



ANCHOR EYES
ON LOWER
THIRD OF FACE
VERY IMPORTANT

* IN A STRAIGHT-
ON SHOT



pos ①

1.2 : 107A

SC — 89

BG — 85 SA



TREAT LEGS SAME
A GLOVES/HANDS:
SHARP, GRAPHIC
SHAPES

다리들은 장갑/모자
마침가지런 뾰족함
그래픽 형태로 그리세요.



GIVE GIR MORE
OF A STUPID SMILE
HERE, LESS OF A KNOWING
SMILE

여기서는 경이
내막을 약간 있다는 의미의 미소가
아니라 멍청한 미소를
띠고있게 해주세요.

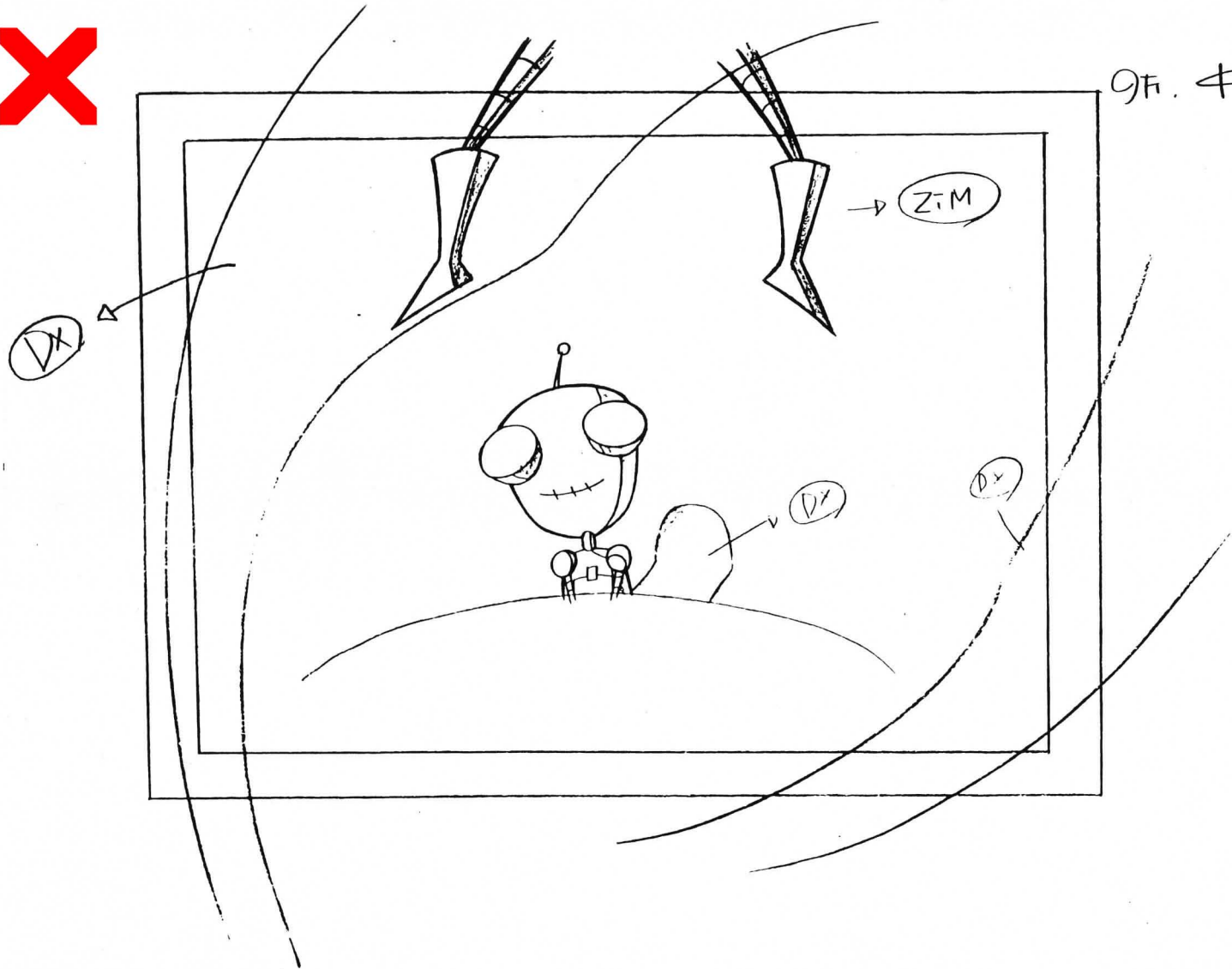
AGAIN, WATCH
BODY CONSTRUCTION

역시, 몸의 구조에
주의하세요.





9th. 4



IZ

#107 (P)



SC-189



OLW)
B4 -189



TEETH A LITTLE
LARGER

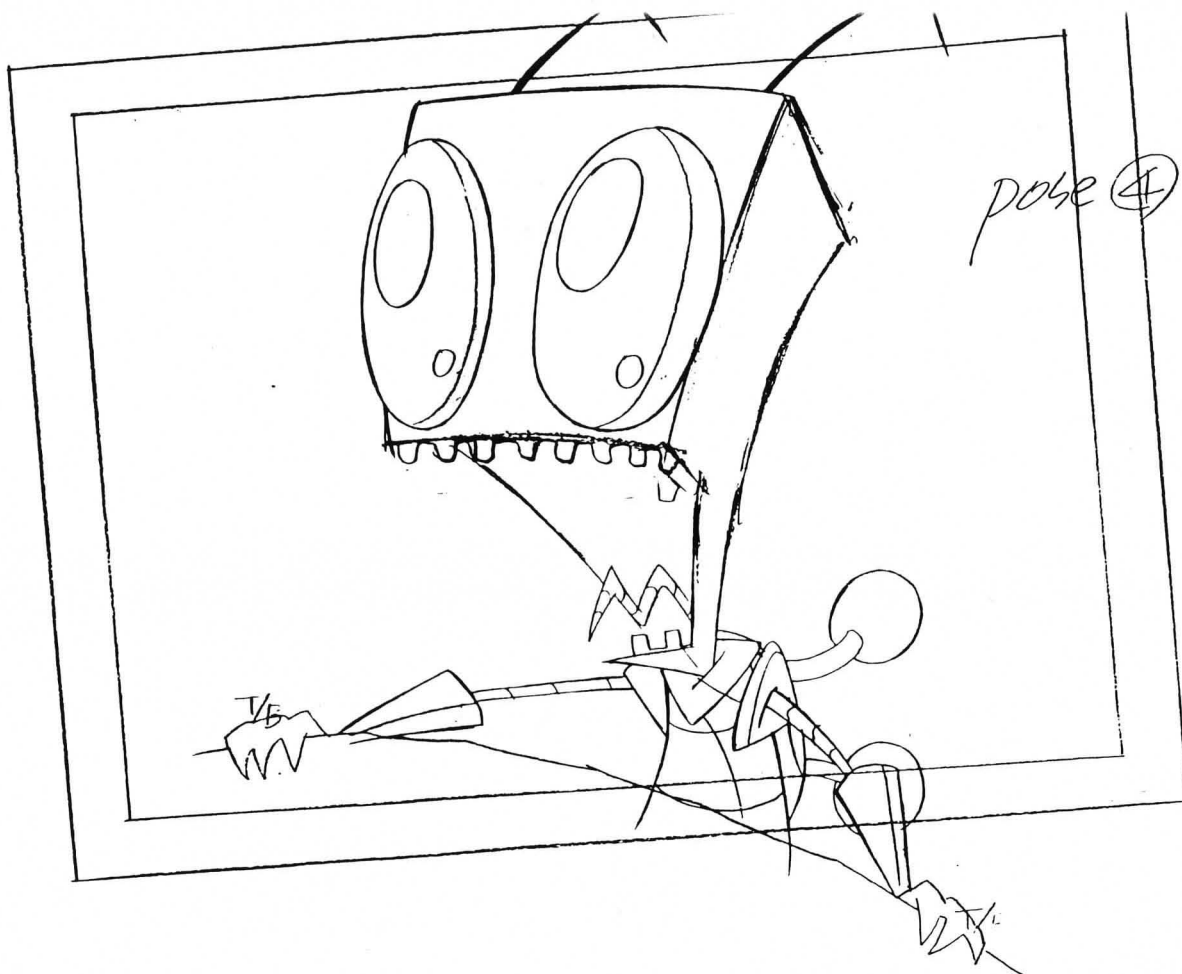
이빨들을 약간 더
크게

SHARP, NARROW
TONGUE, BUT
MAKE IT SPRING OUT

가늘고 날카로운 혀, 꼬리
튀어 나오게 해주세요.

TONGUE SPROUTING
FROM THROAT

혀는 목구멍에서부터
튀어 나오게.



TILT
4° CCW

9F 2N

— IZ #107(A)



6C-190

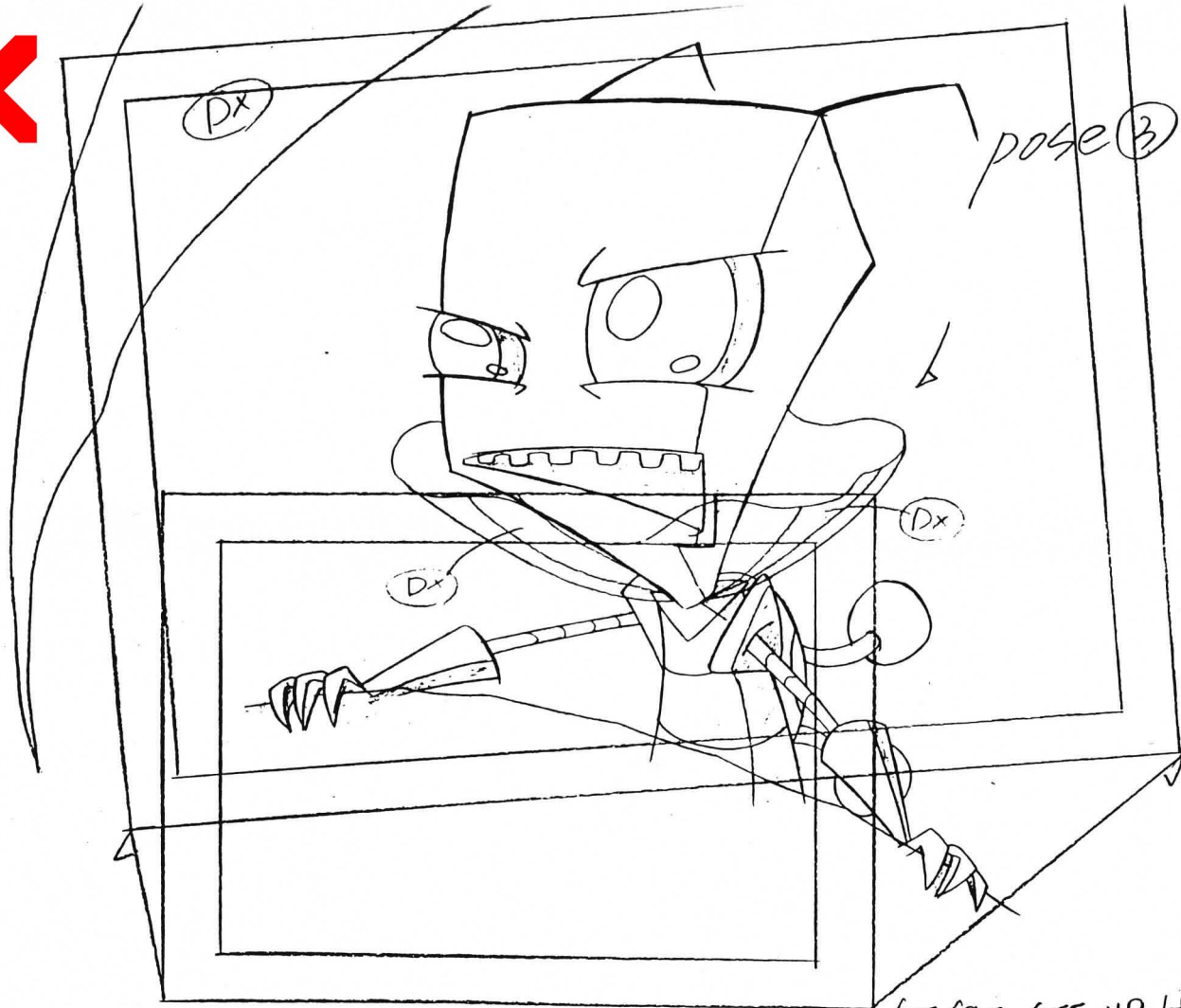
— OLC
BG) 190



KEEP EYES
ANCHORED ON
LOWER THIRD
OF HEAD

머리 상단 중 맨 아래
등분에 눈이 고정되게
하세요.

X



T/LT
40CCW
9F 20

6F (9F SET. UP 1 1/2 @ 65)

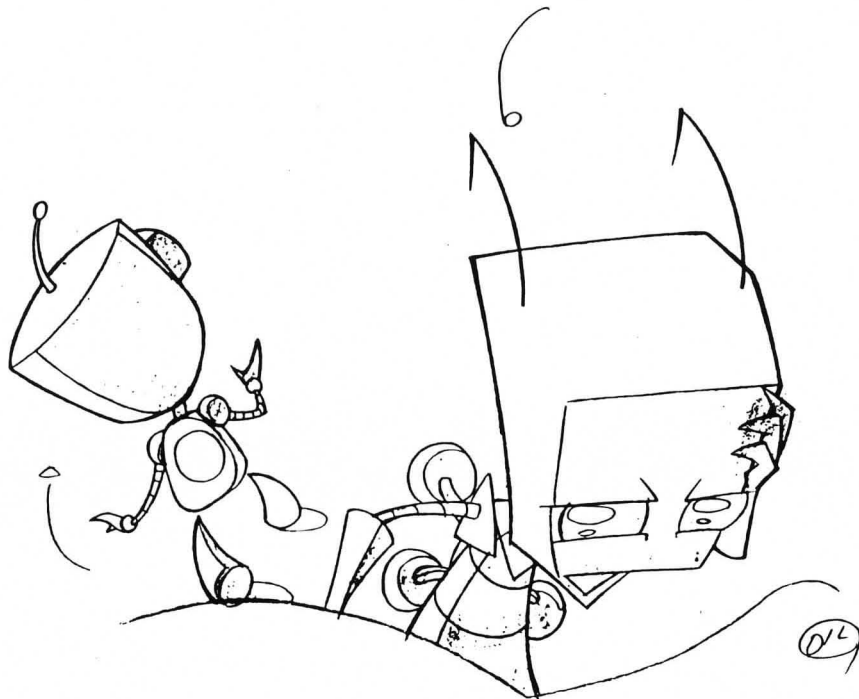
I-Z #107A

6C-190

o/c
BG)-190



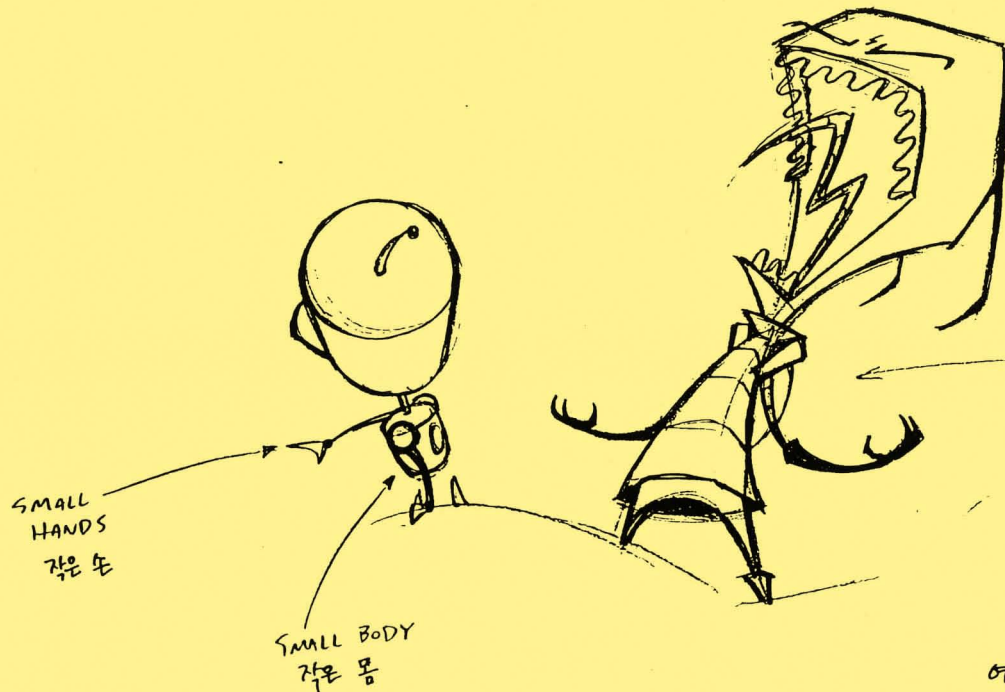
SMALL
BODY 작은 몸



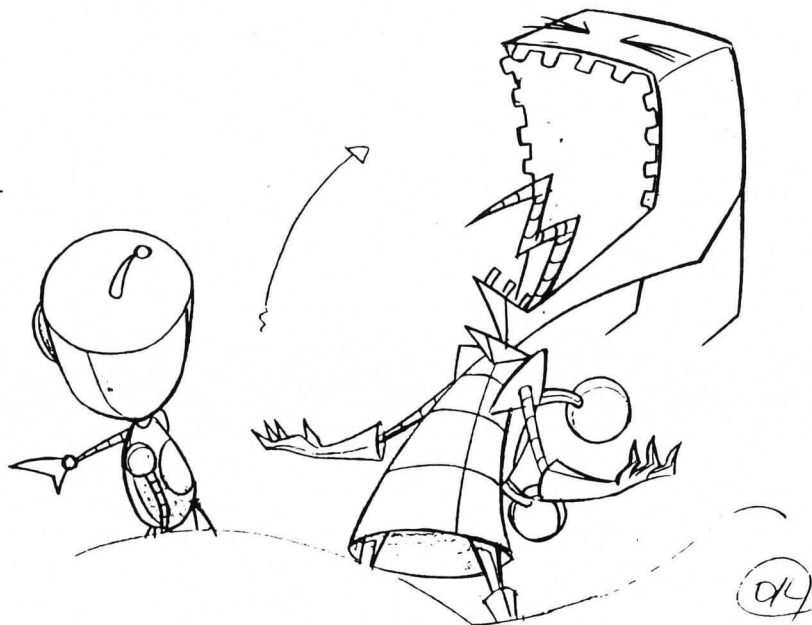
IZ #010

SS-02

OL
BG 7192



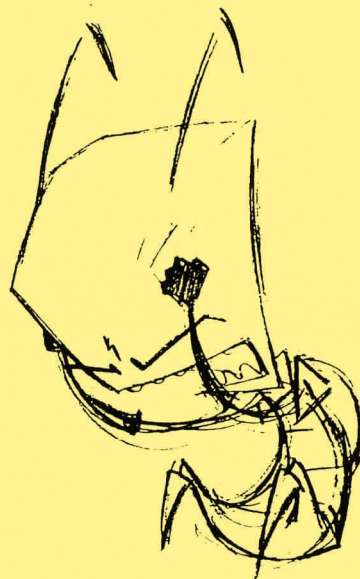
여기, 외곽선이 머리에서부터
몸 그리고 다리로 쭉~
이어지는 것을 보여주는
좋은 예가 있습니다.



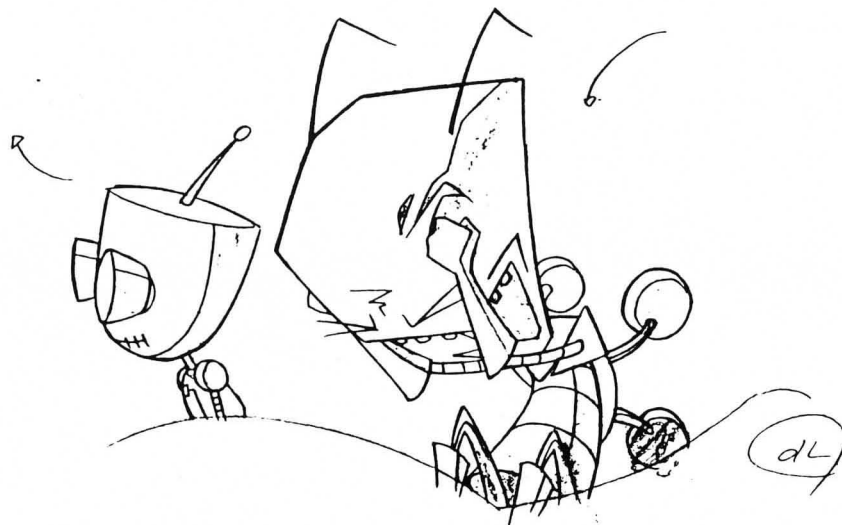
12 # 014

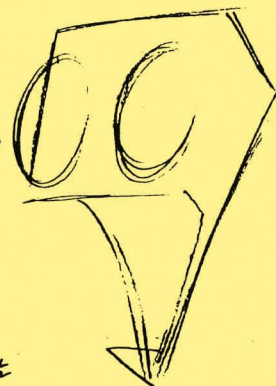
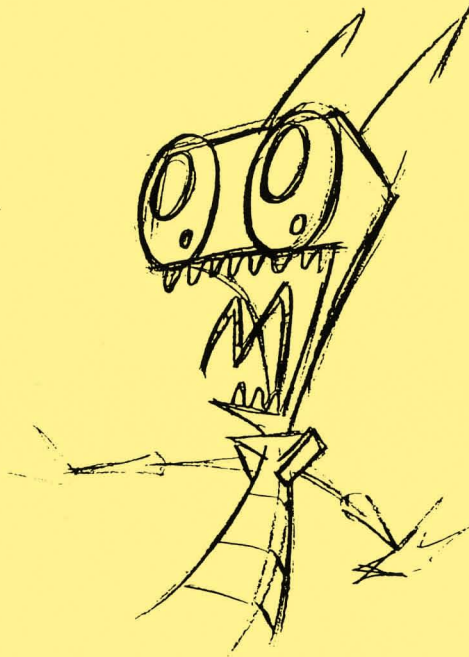
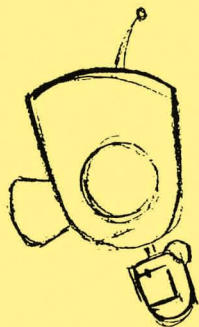
SC-192

014
BS 7-192



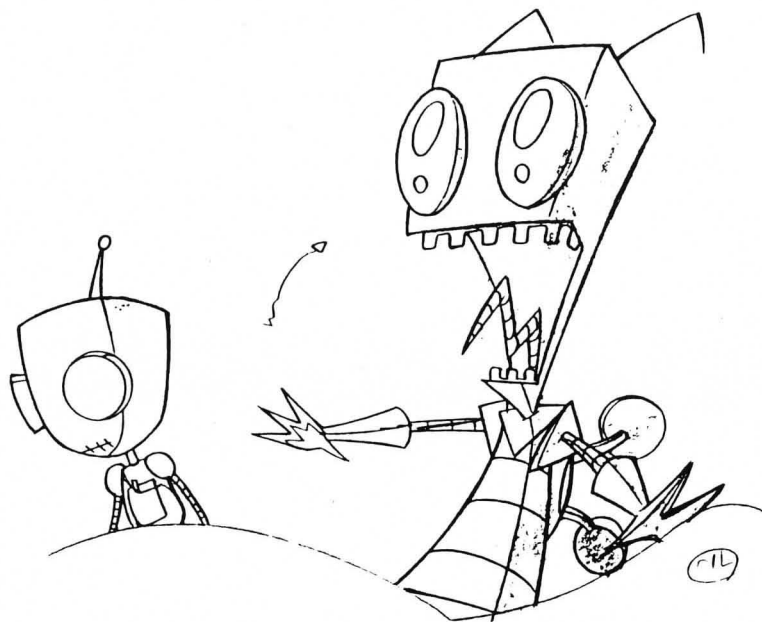
WATCH ZIM
BODY CONSTRUCTION
짐의 몸 구조에
주의해주세요.

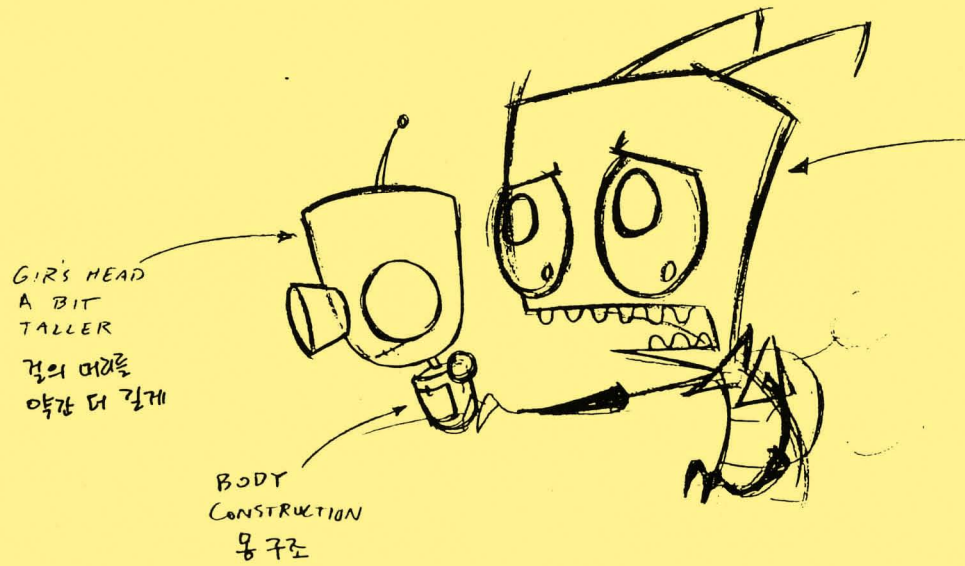




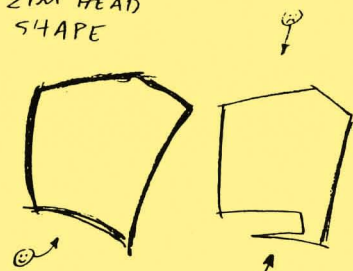
TOP OF HEAD
A BIT TOO
TALL FOR
THIS EXTREME

이 과장된 표정에서는
머리 뒷부분이 너무
굵아졌습니다.

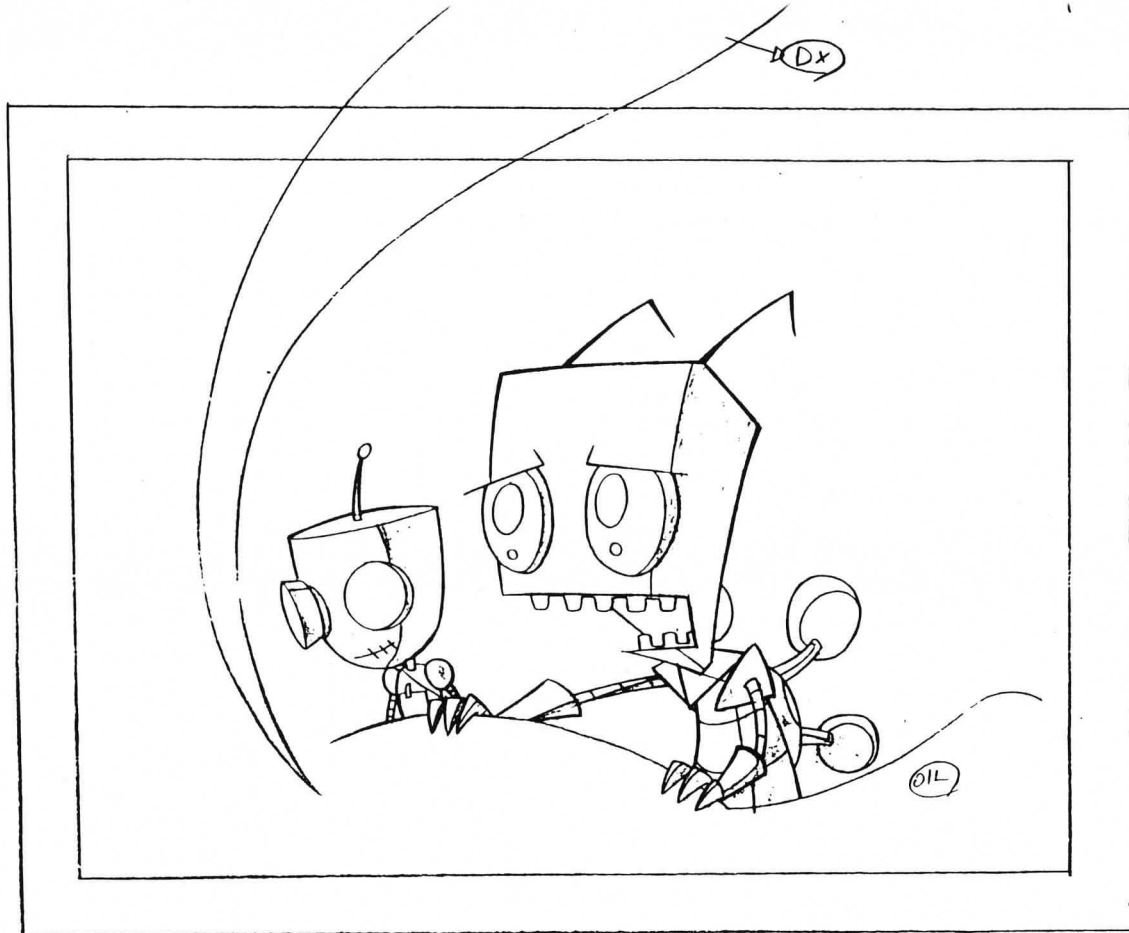




김의 머리 형체에
주의하세요.
WATCH
ZIM HEAD
SHAPE



TOO BOXY
너무 박스
같아요.



9Fi. 4.

I 8 # 017D

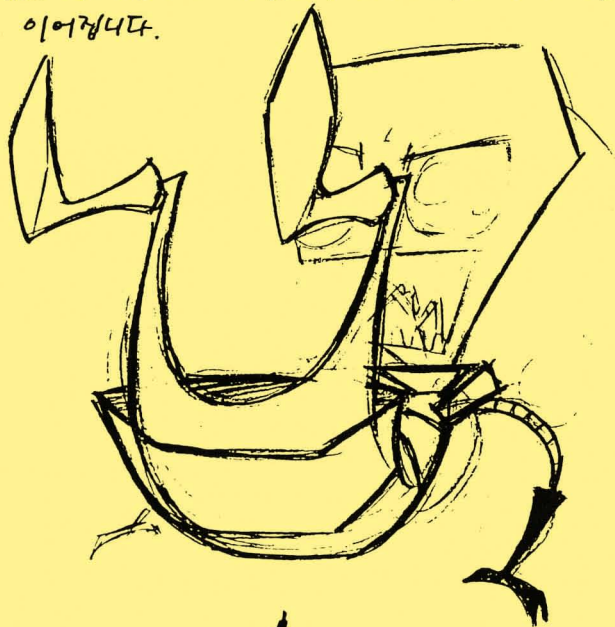
SL-192

OIL 7 192.
BG



ZIM'S TORSO IS LIKE A RUBBER CONE WHICH CAN BE BENT AROUND.
HIS LEGS EXTEND FROM THE OUTSIDES OF THE CONE, AND OFTEN CONTINUE
THE SAME CONTOUR LINE.

짐의 몸통은 어디로도 휘어질 수 있는 고무 재질의 콘 모양입니다. 그의 다리들은 콘의 바깥쪽에서 뻗어나옵니다.
그리고 종종 같은 디렉션으로 이어집니다.

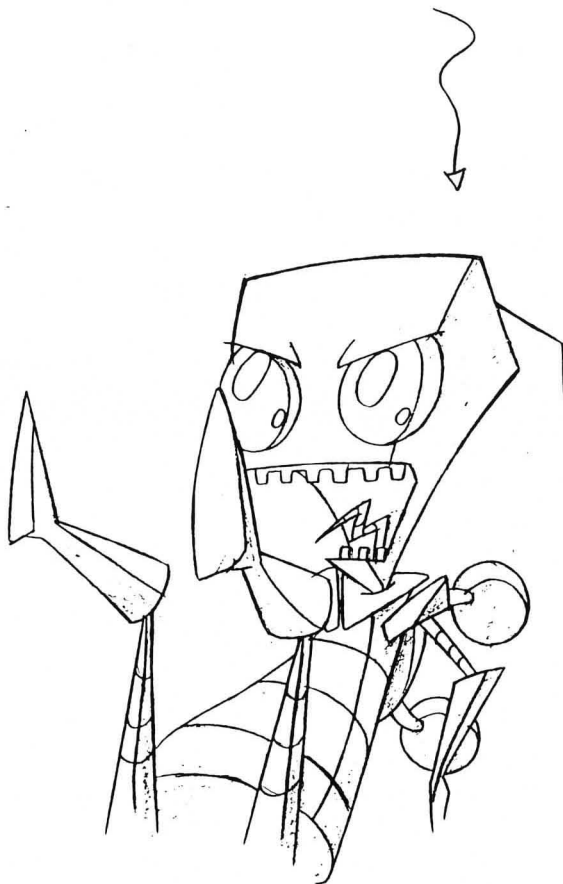


WATCH ZIM'S BODY
CONSTRUCTION

짐의 몸통의 구조를
주의해주세요.



pose (1)



— IZ #107 (A)

● LG-199

— WL
BG) 199



- SO THE LEGS FLOW RIGHT FROM
THE BODY

- 그래서 다리가 몸에서부터 바로 이어져 나옵니다.



DX

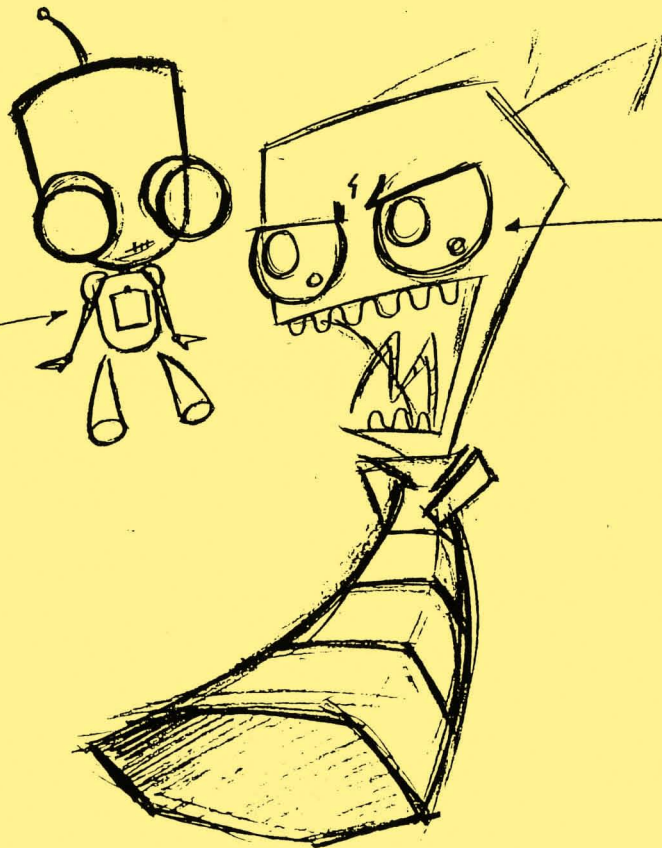
I-8 #107(A)

SC-199



SOLIDIFY
GIRL'S BODY
CONSTRUCTION

걸의 몸구리는 대강
잡는다.



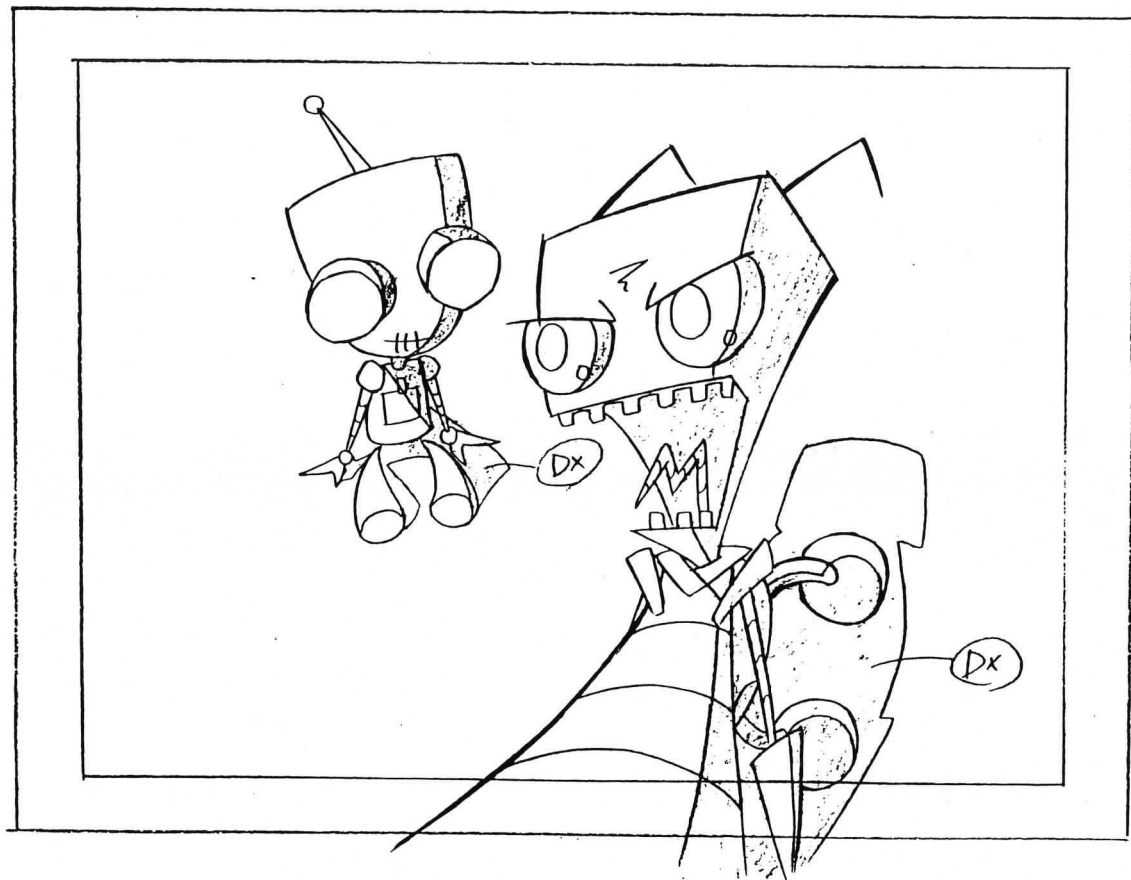
EYES SLIGHTLY
BIGGER - KEEP
EYELID LINES
STRAIGHT

눈은 약간 더 크게
- 눈꺼풀 라인들은
직선으로.

X

page 4

9F.4



I-Z #101A

LC-199

W/L
BG 199



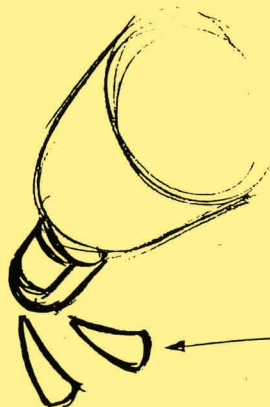
GIR LOOKS PRETTY GOOD HERE,
JUST SOME MINOR POINTS:

걸이 여기서 아주 좋아 보입니다.
나소함 딱 거기만:

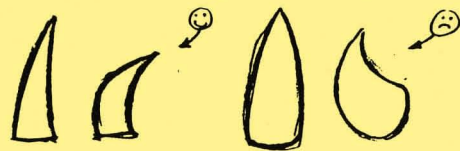


USE THE FRONT PANEL
ON GIRL'S TORSO TO HELP
SHOW THE PERSPECTIVE

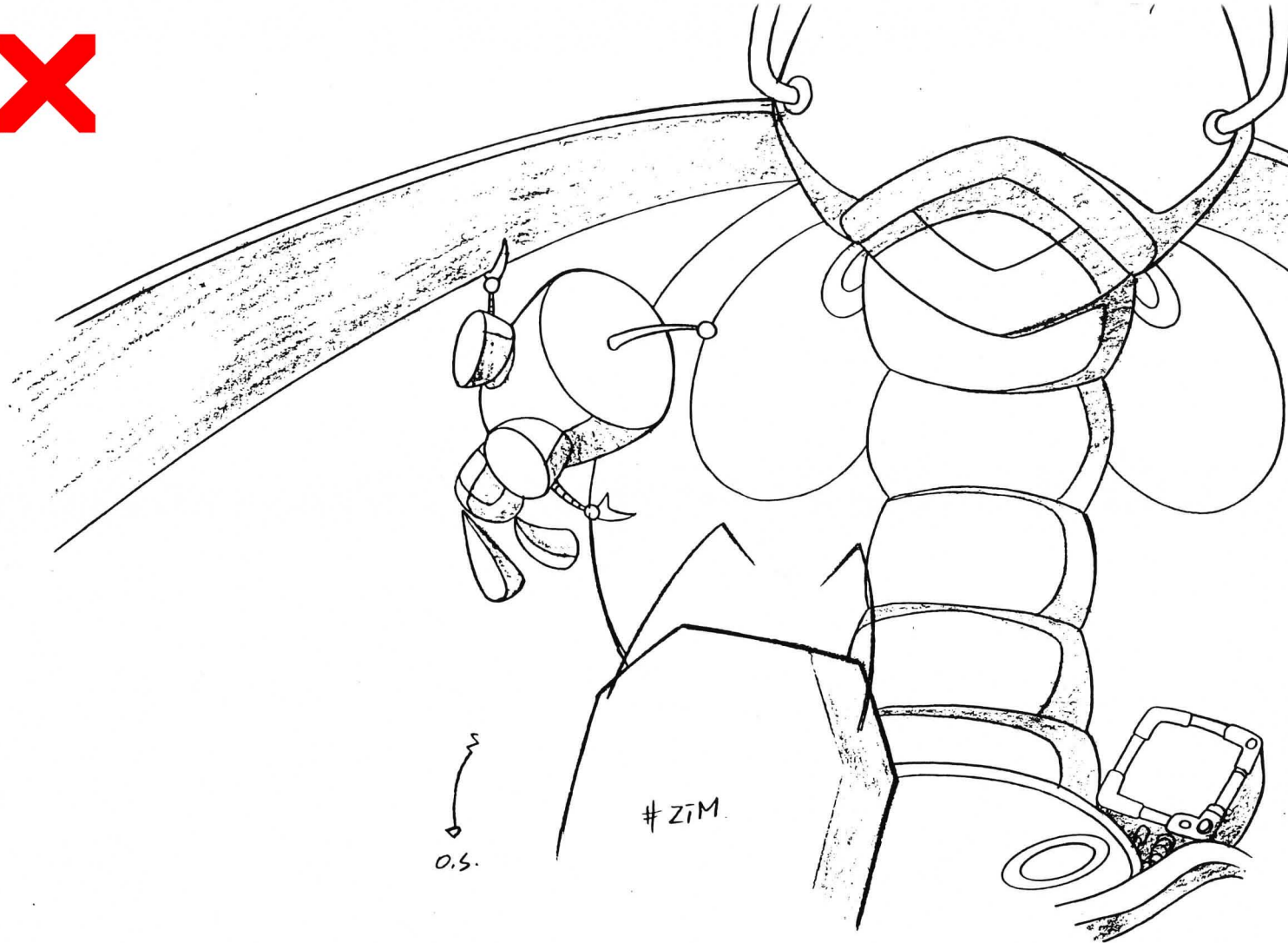
걸의 몸통의 가슴판을 이동해서
파노를 보여주세요.



KEEP LEGS SHARP, SLENDER



다리들은 날렵하게, 가늘고 길게.



O.S.

ZIM

13 # 100 A

SC-201

BC-201

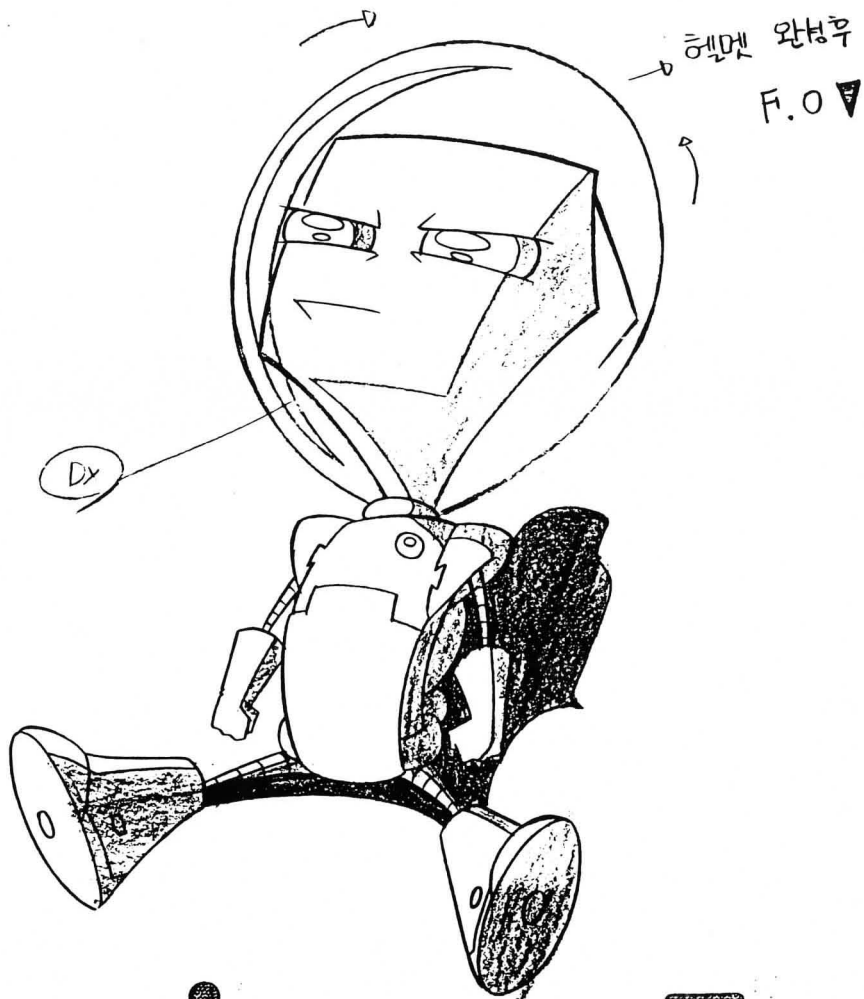
IN AN UPSHOT, KEEP
EYES ANCHORED IN
MIDDLE OF HEAD

업샷에서는 눈의 가운데선이
머리의 가운데에
위치합니다.



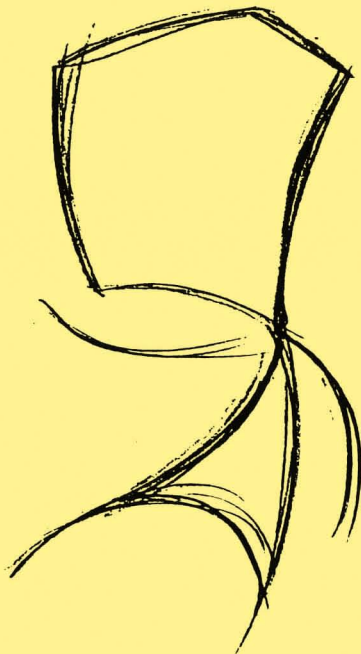
GLOVES BLOCKY,
ANGULAR

장갑들은 각저귀
뚱뚱하게 - 볼록서평.



- 특히 스페셜 복장을
입고 있을 때
짐의 몸을 같은 기본 원리들부터
시각에서 그려나가는 것이
매우 중요하다.

- ESPECIALLY WITH A SPECIAL COSTUME,
IT IS IMPORTANT TO CONSTRUCT
ZIM'S BODY WITH THE SAME
PRINCIPALS



KEEP GLOVES
SIMPLE, ANGULAR

장갑은 심플하게, 각지게
유지하세요.





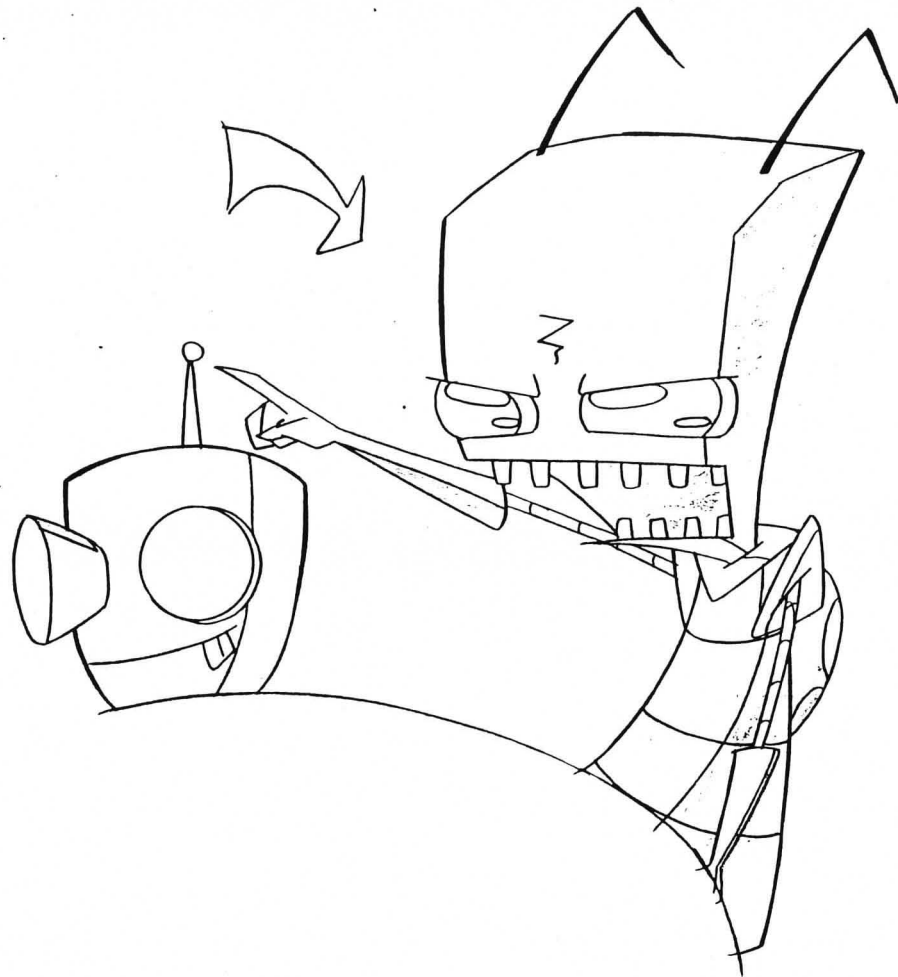
OFTEN GO FOR AN
INTENSE POSE WITH
ZIM, DON'T GET
ALMOST THERE,
REALLY PUSH THE
SILHOUETTE OF
THE WHOLE POSE

김의 긴장된 모습 표현해서
남자의 위대함
전체 포즈의 선율을 모두
강조해주세요



SOMETIMES,
IT IS GOOD TO
HAVE THIS ARM
"HUG" THE BACK
CONTOUR, HELPS
STRENGTHEN
POSE

때때로,
이 팔을 등 위쪽에
올려주는 것이 포즈를 강화
합니다



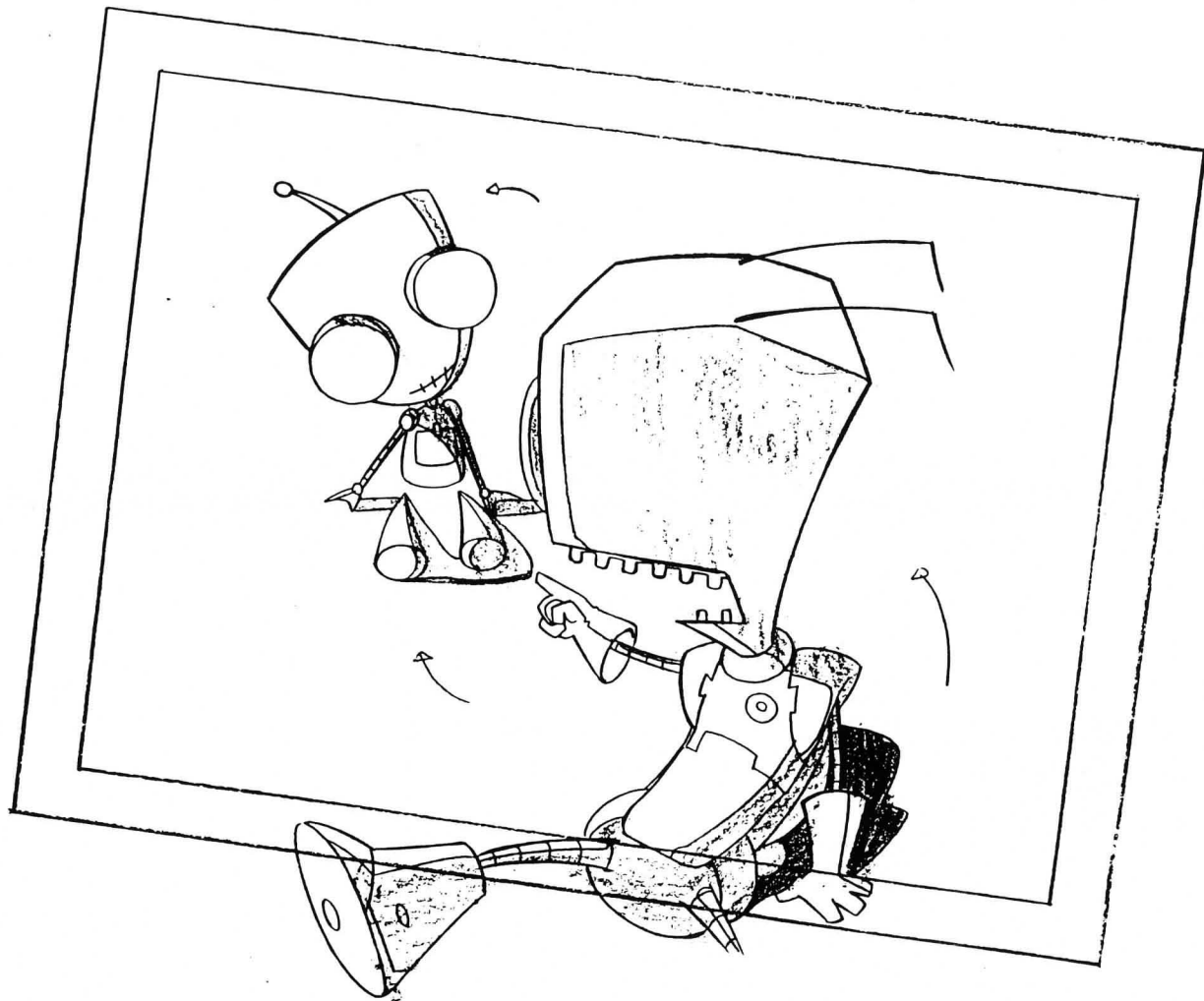
TZ #101 (A)

66-132

U/L
BGT 1504/A



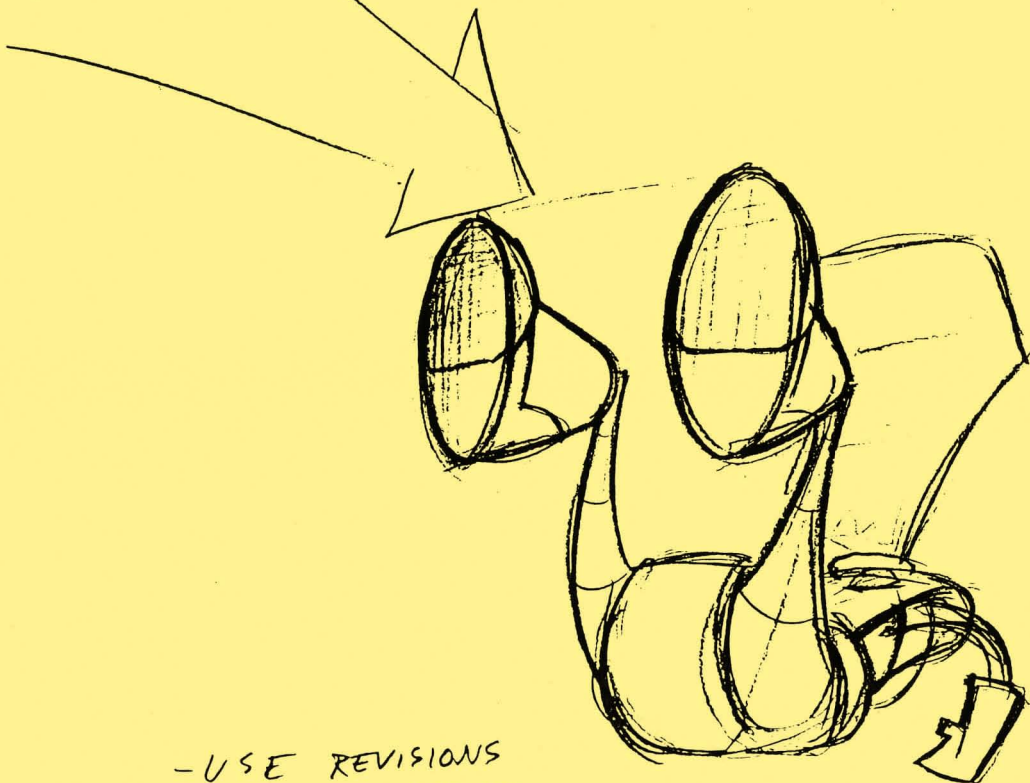
105C (1)



#107 A

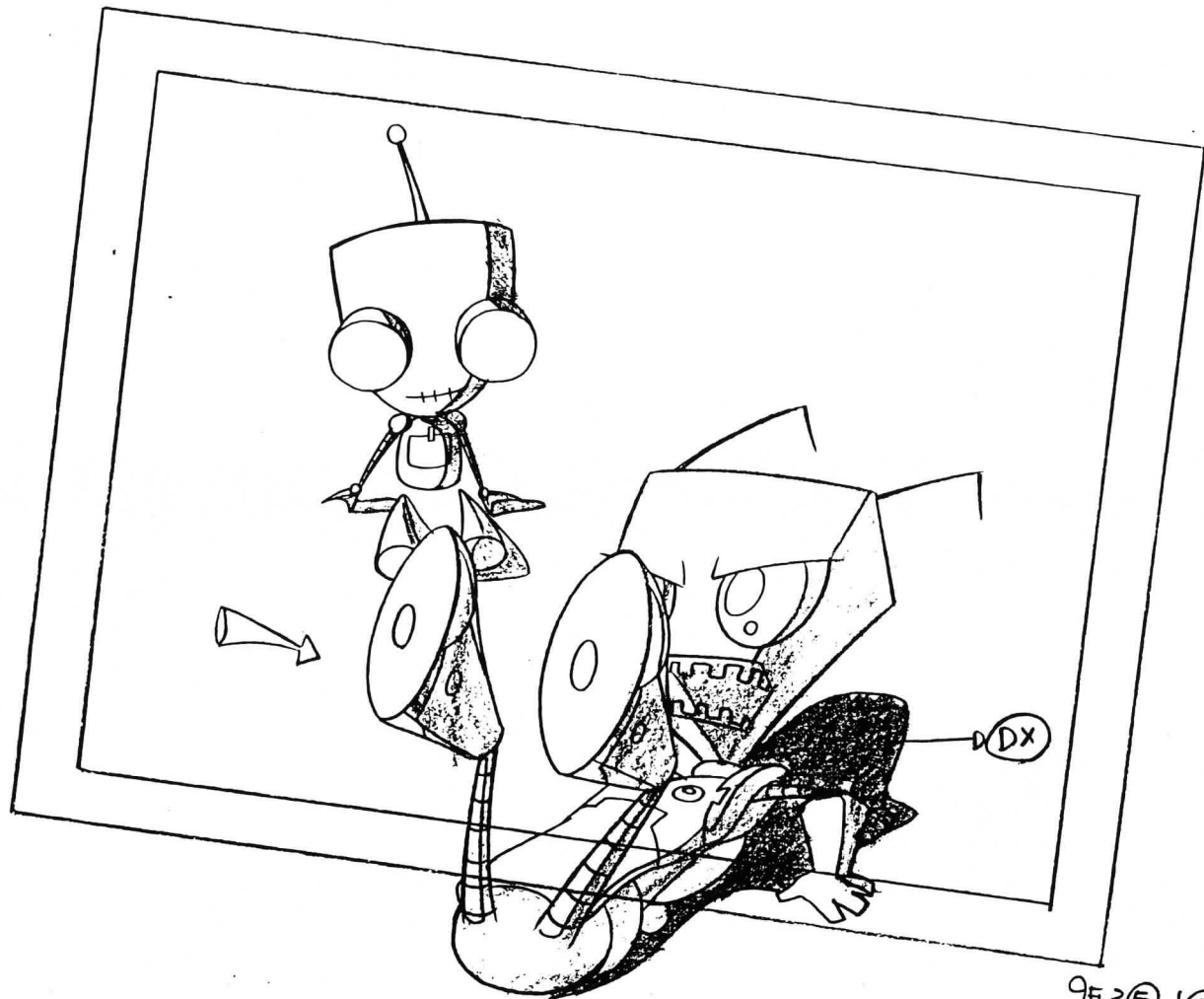
4-201

BG-201



- USE REVISIONS
FROM SC. 199 TO
HELP REBUILD ZIM'S
BODY CONSTRUCTION

이 장의 몸 구조를
조각기 위해, SC. 199의
수정물을 사용하세요.

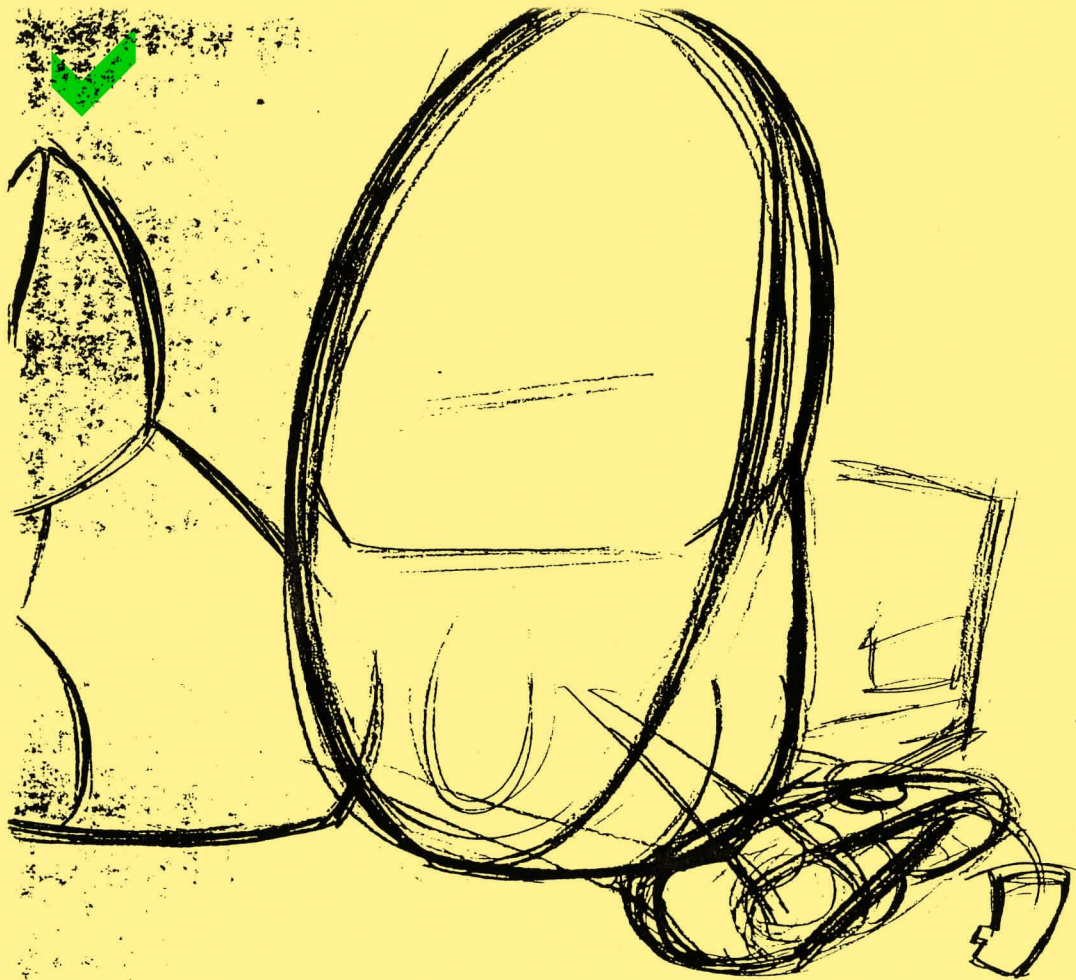


9H 2(E) 1(S)

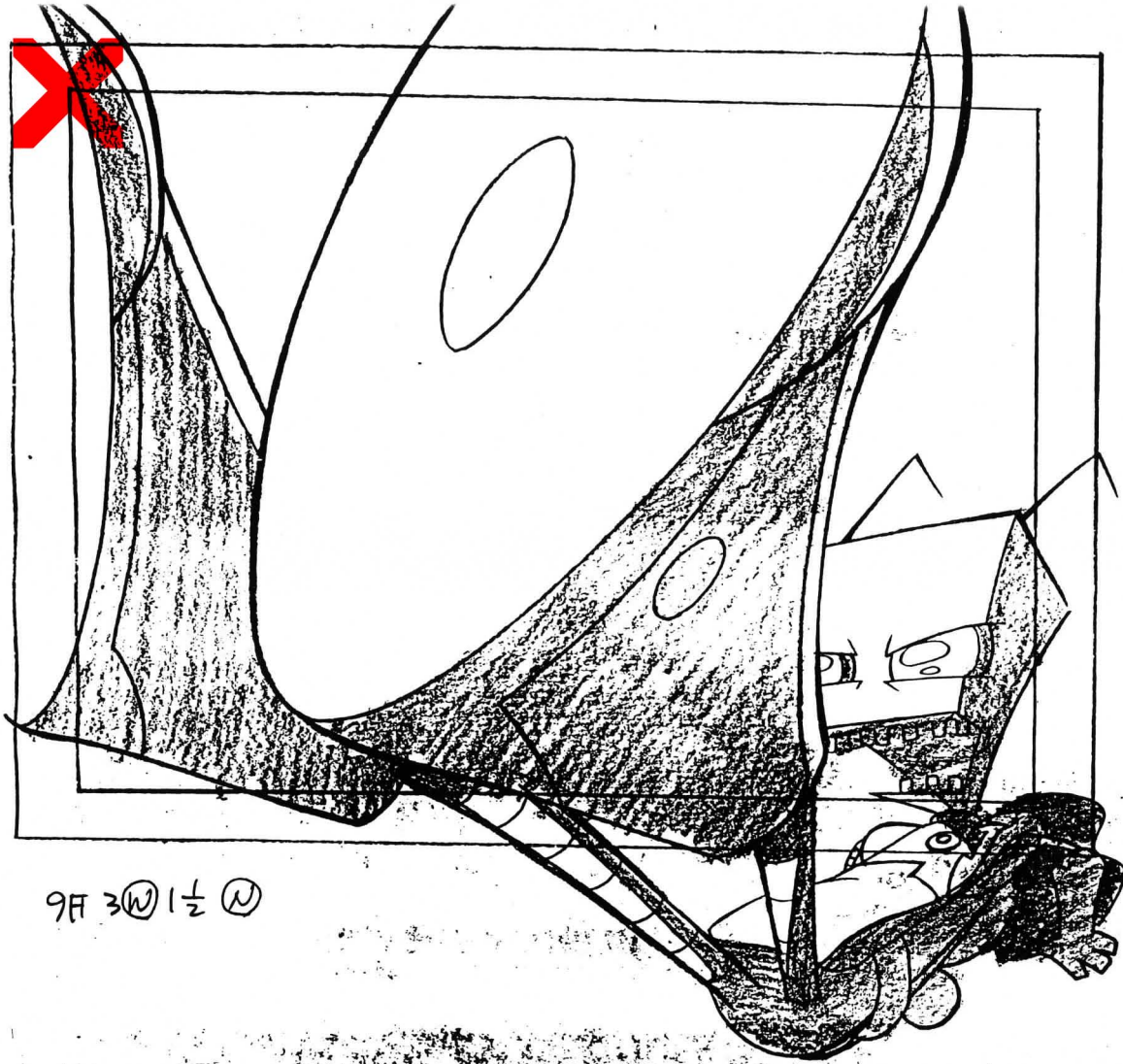
IZ # 107A

CC-201

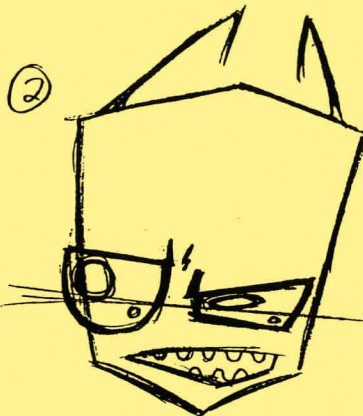
BG-201



Pose (2)

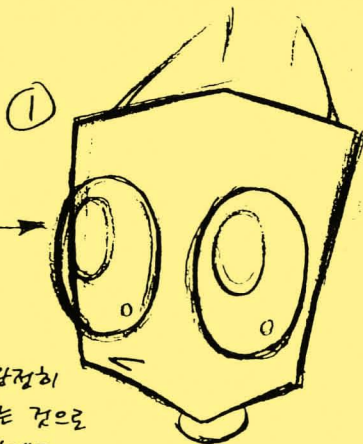


9H 3W 1 1/2 (2)



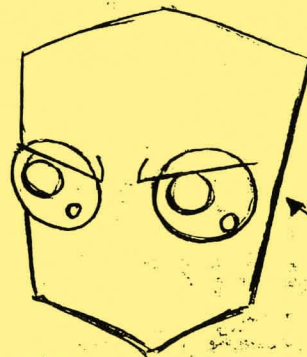
당전선이 뜯 눈은 위 아래로
이동할라구, 눈의 기동성을 상등분중
머리의 맨 아래 등분에 위치하게
해 주세요.

THEN BISECT THOSE FULL
EYE SHAPES, ANCHORING
THE EYES ON THE LOWER
THIRD OF THE HEAD



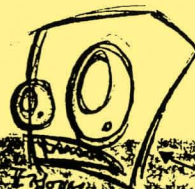
START WITH ZIM'S
FULLY OPENNED
EYE SHAPES

잠이 눈을 완전히
뜨고 있는 것으로
시각화해요

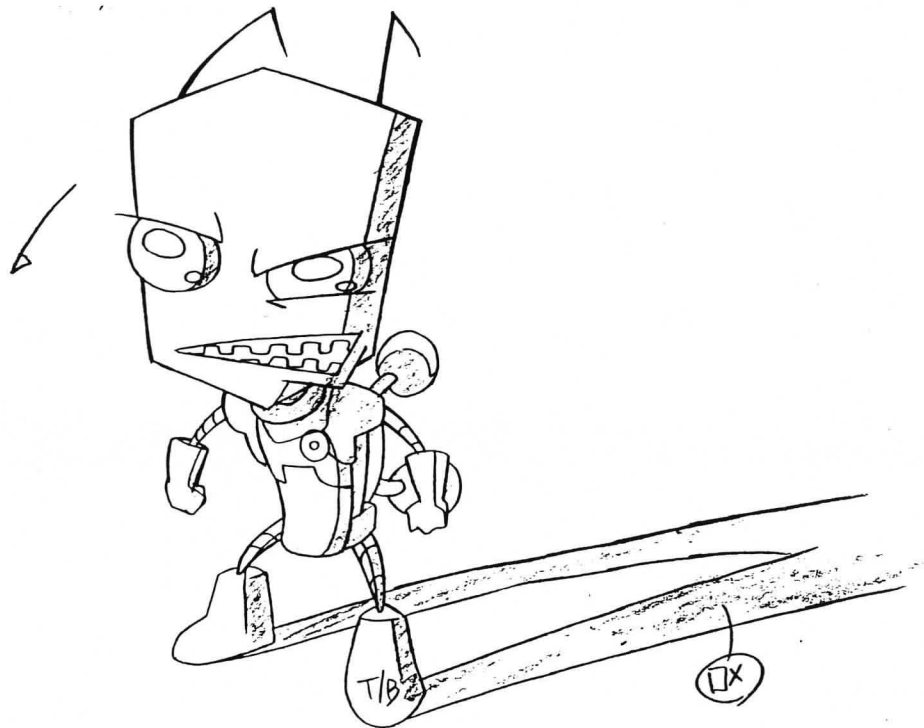


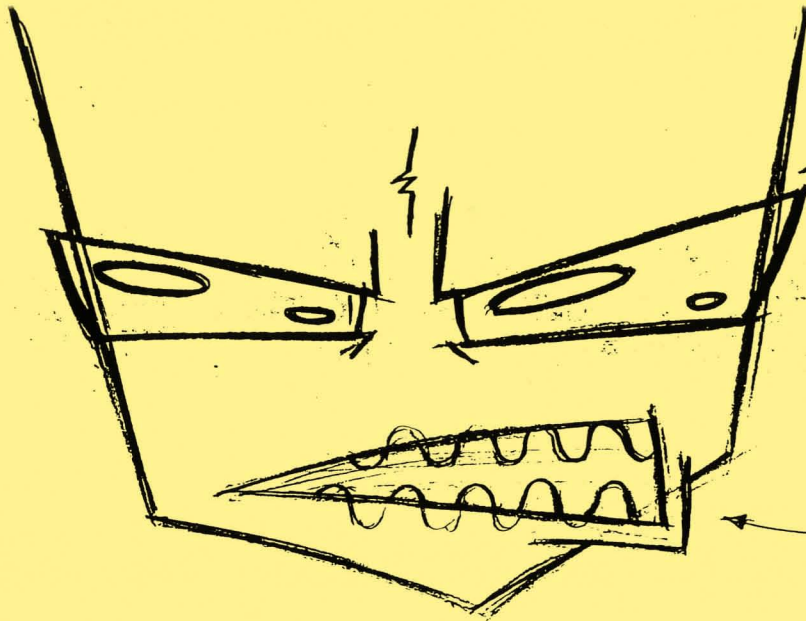
이 눈들은
구조가 너무
작고 너무
원형으로
되어 있습니다

THESE EYES ARE
CONSTRUCTED A
BIT TOO SMALL,
TOO CIRCULAR.



OCCASIONALLY, ZIM'S
EYES HAVE A RECTANGULAR
EFFECT AS HE LOOKS AT





눈 위의 피부가 접히지 않게
DON'T FOLD SKIN OVER EYES.

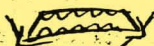


JUST STRAIGHT LINES
그냥 직선으로

IF THE MOUTH
IS GOING TO JUT
OUT, MAKE IT A
ASHAPE LIKE



OR

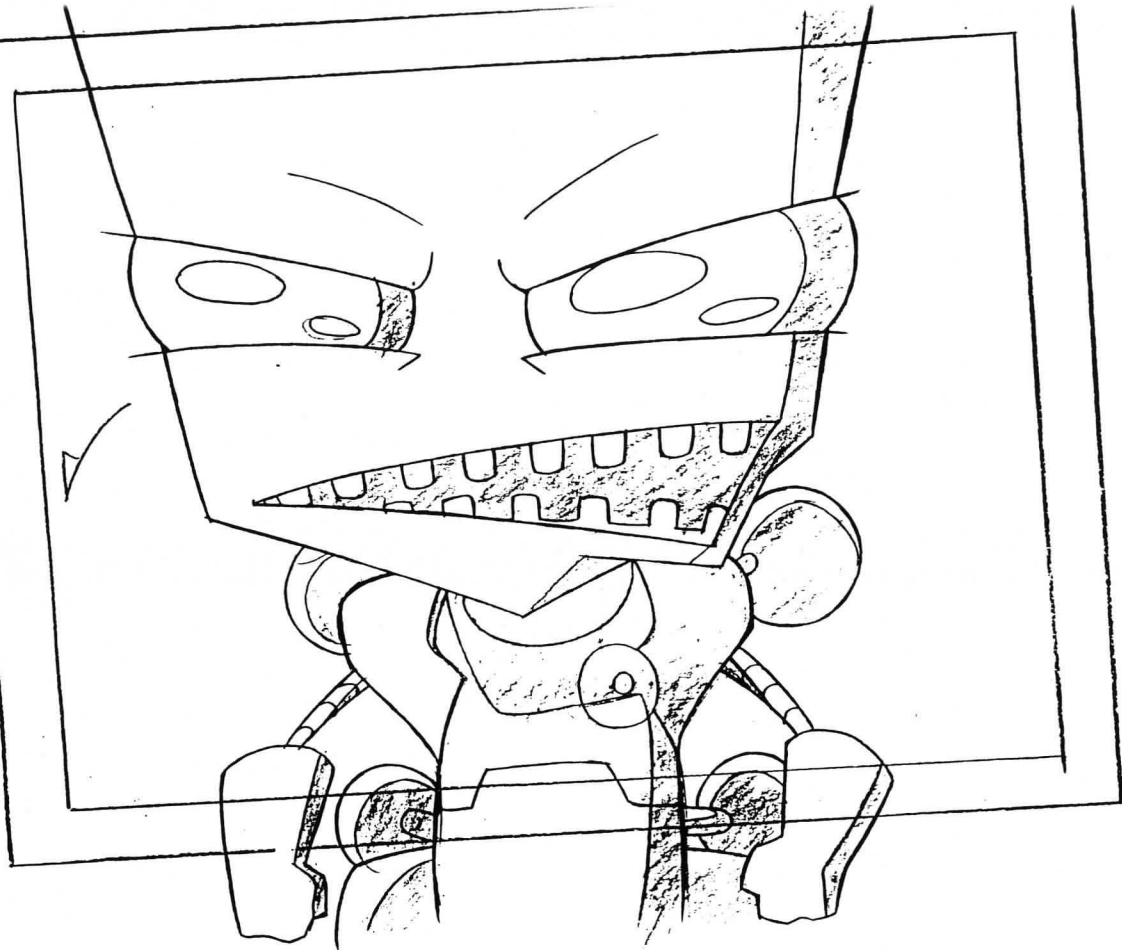


WHERE THE BOTTOM
LIP JUTS OUT FARTHER
THAN THE TOP

많은 입이 돌출되어 나옴
위의 모양들처럼 똑똑하게 해주세요.
아랫입술이 윗입술보다 약간 더
많이 돌출되도록.



9F 100-26



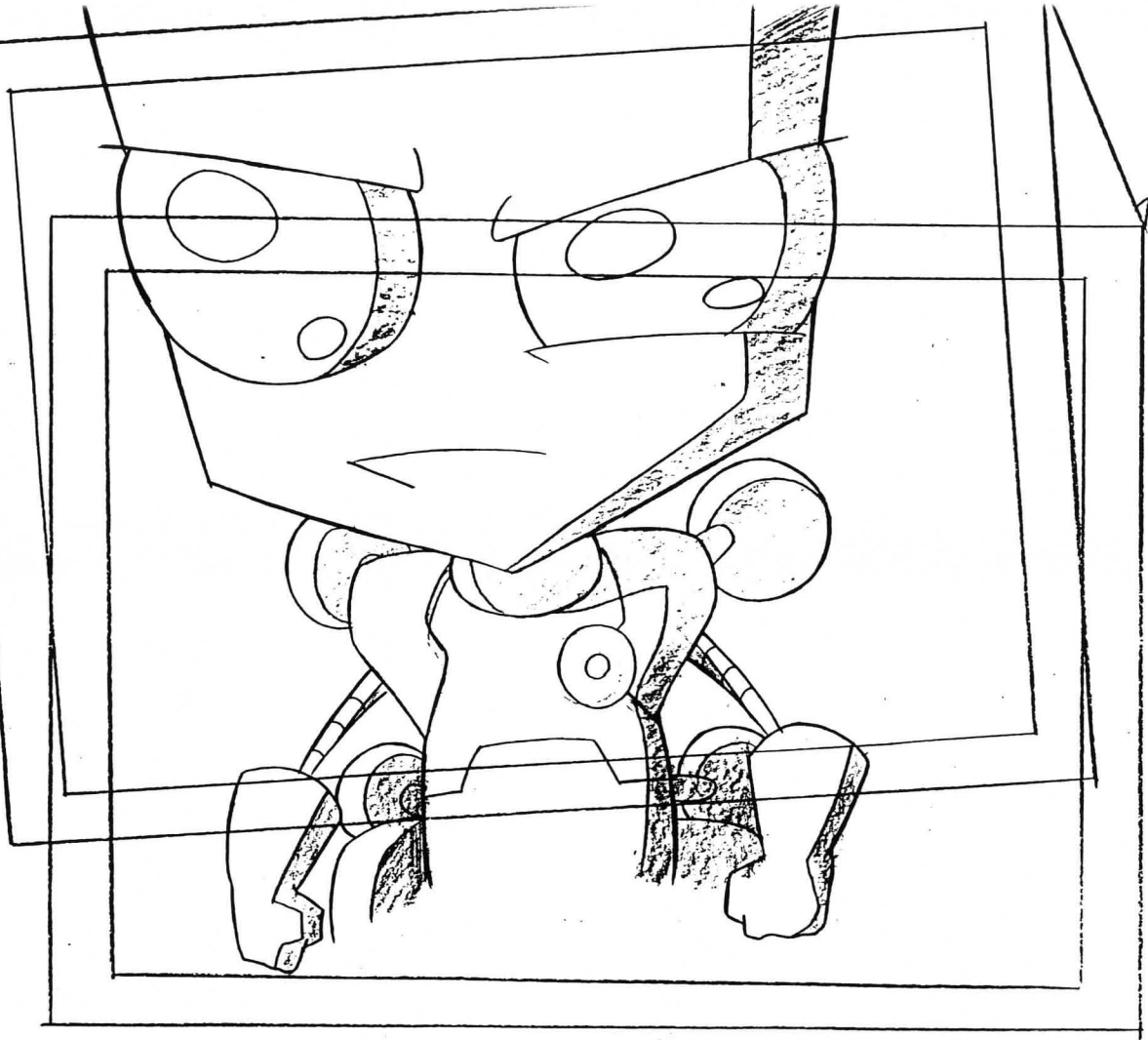


KEEP
EYELID
LINES
STRAIGHT,
NO CURVES

눈꺼풀 라인들은
커브가 아니라
각선으로 그려주세요.

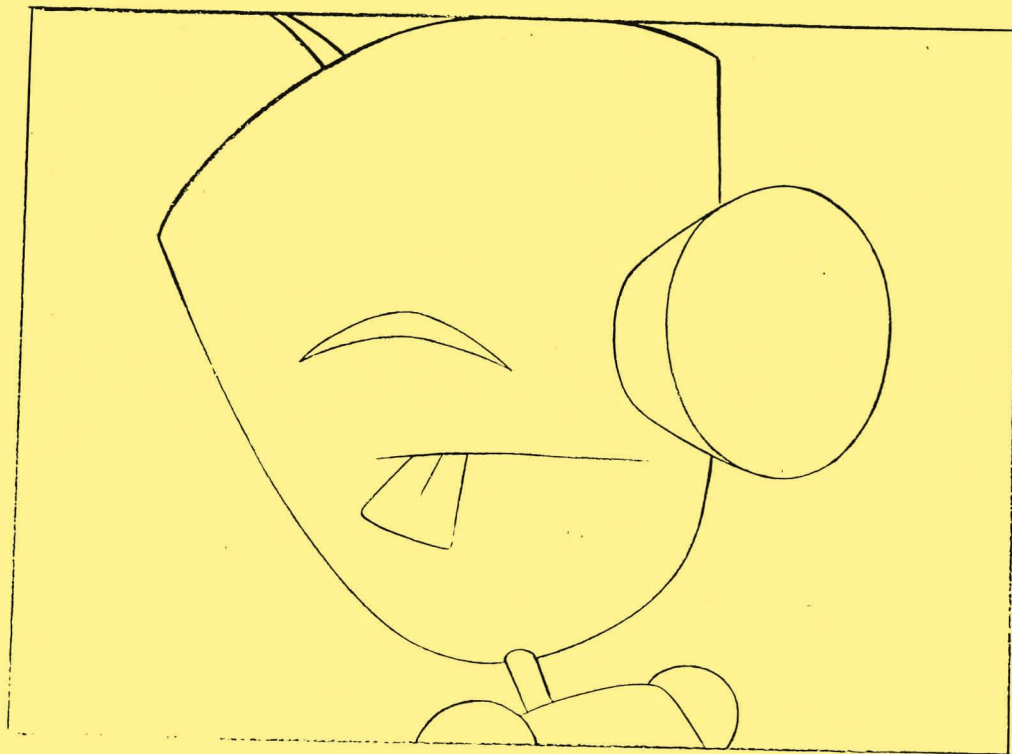
KEEP JUTTING LIP SMALL,
OVER TO ONE SIDE

돌출되는 입술은 한 쪽으로
작게 그려주세요.



STOP
QF 2-25

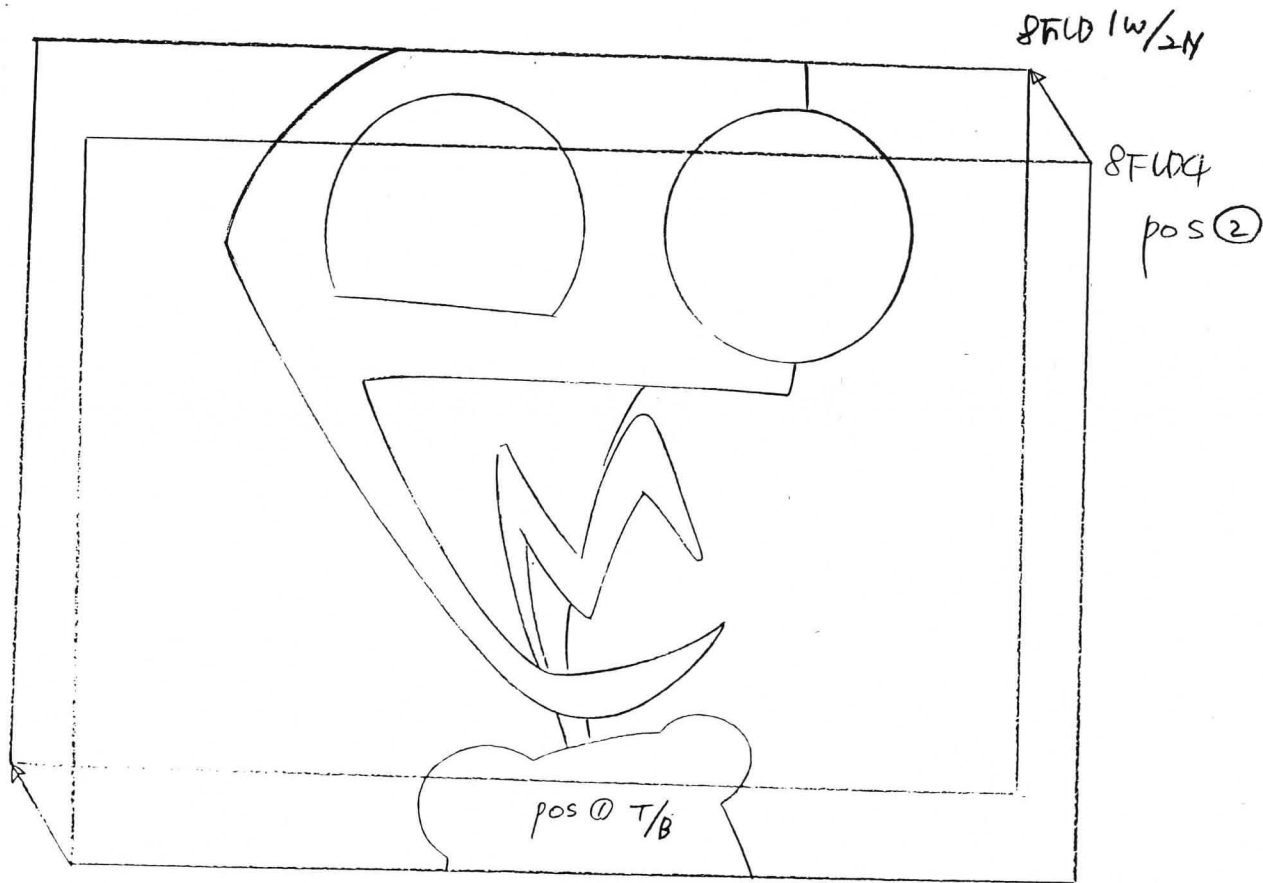




pos ②

1.2 : 107A
SC — 88
BA — 86 S/A





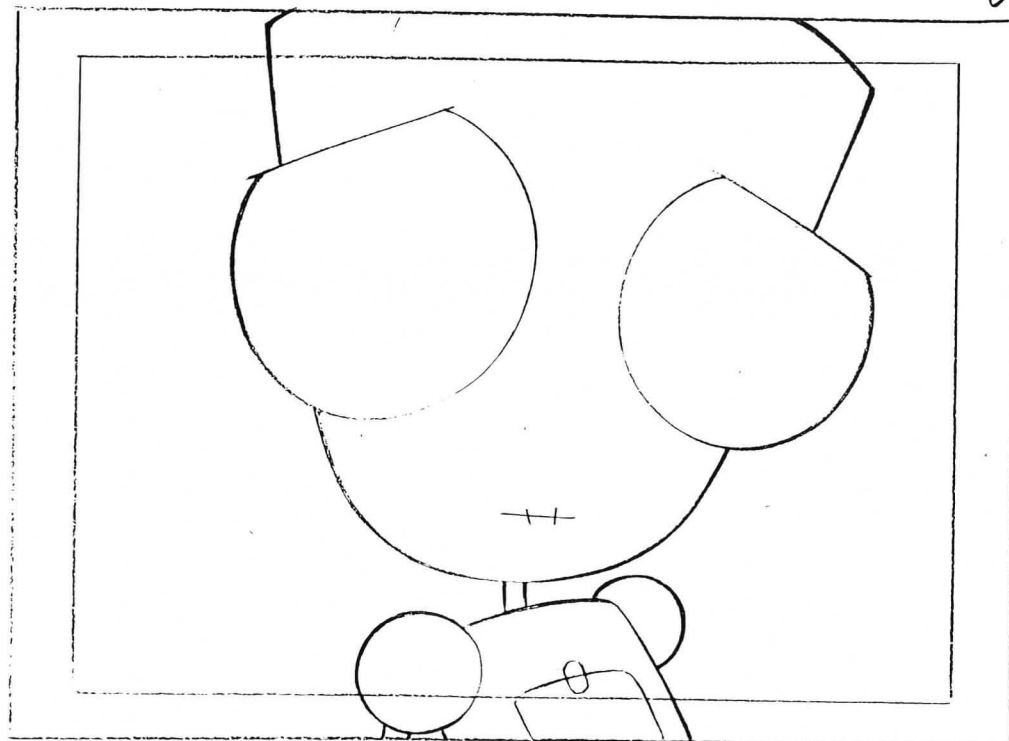
$1.2 : 107A$
SC — 88
BG — 86 s/A



X

BT

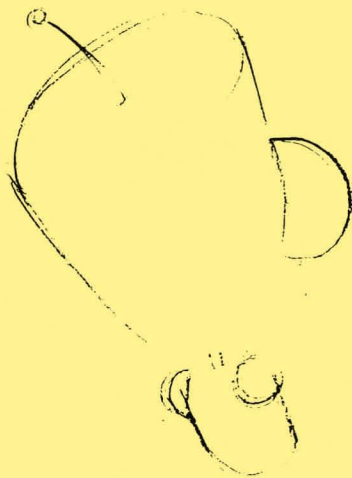
pos ①



1.7 : 109A
SC — 88
BG — 869A



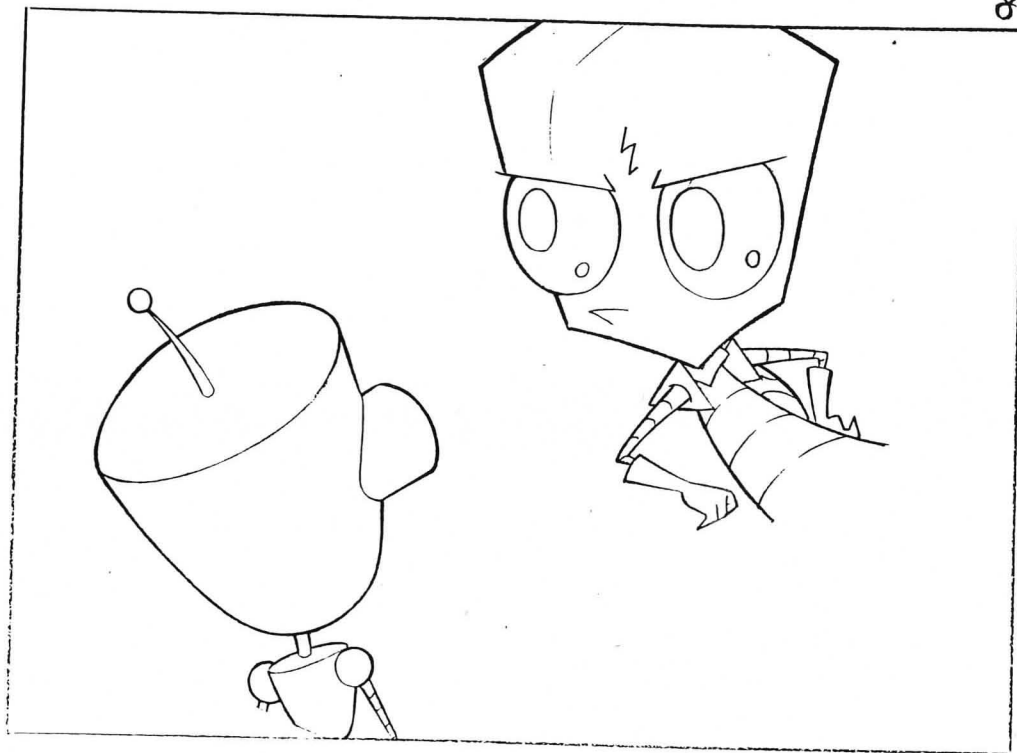
(ZIM'S EXPRESSION IN
THIS POSE SHOULDN'T
BE SO ANGRY, JUST
A BIT ANNOYED)



ZIM'S
HEAD A
BIT TALLER

JHONEN LIKES
TO KEEP ARMS
CURVY

X



8FLD 3N/
-E

pos ①

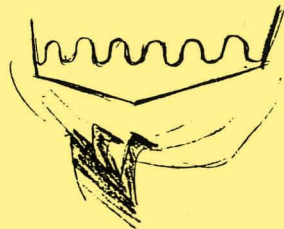
1.2 : 101A

SC - 81

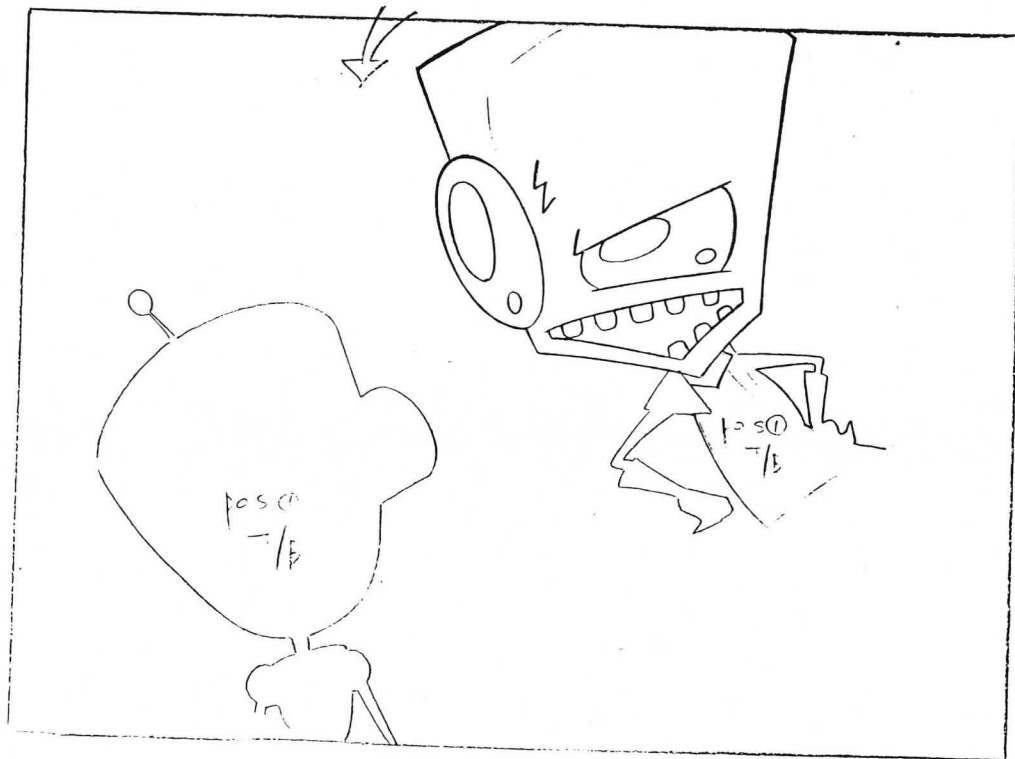
BG - 85 S/A



IF YOU PULLED ZIM'S
LIPS BACK, YOU'LL
SEE HIS "GUMS" —
HIS TEETH AREN'T
REALLY SEPARATE,
THEY ARE JUST
FLESHY BUMPS IN
A ROW



X

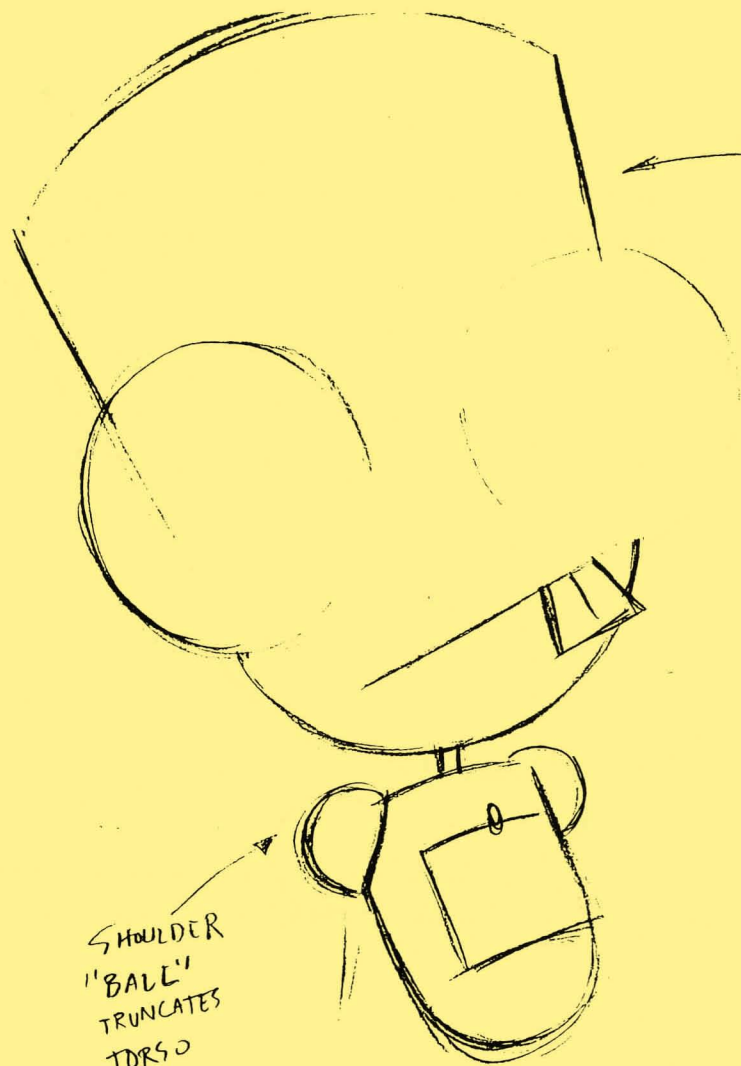


posca

1.2 : 101A



Sc - 89

BG - 855/A

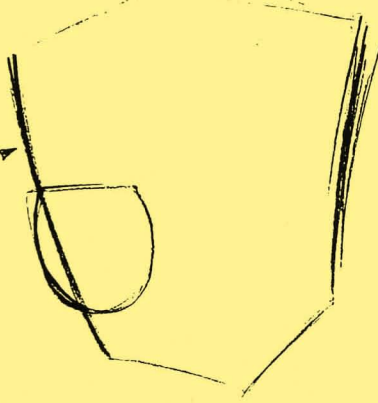


HEAD "CAN" NOT
TOO SQUAT

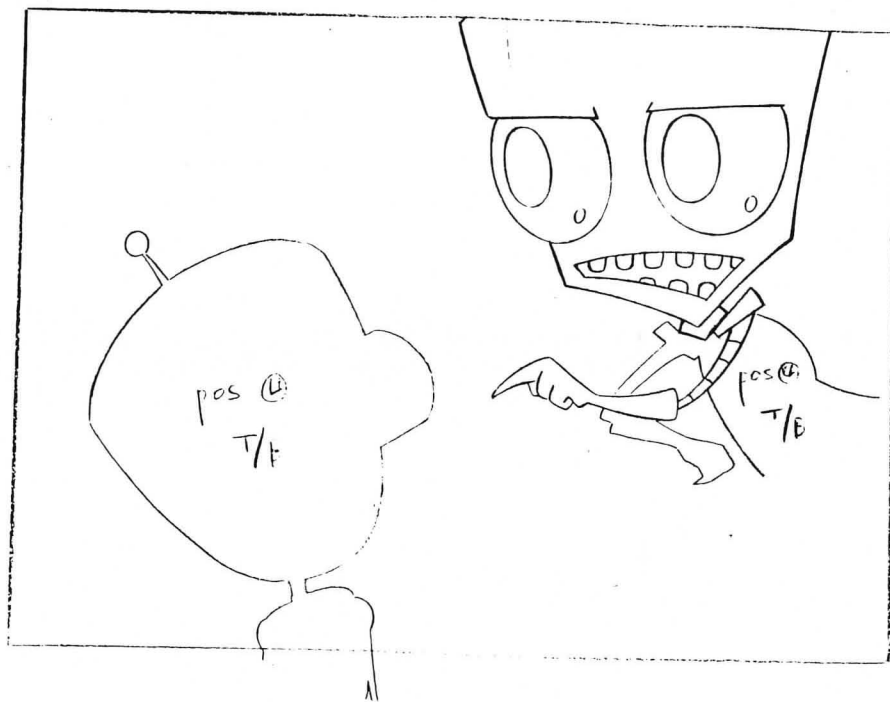
SHOULDER
"BALL"
TRUNCATES
TORSO



DON'T LET
EYE BREAK
THE CONTOUR -
CONSTRUCT
WHOLE HEAD
BEFORE ATTACHING
EYES



X

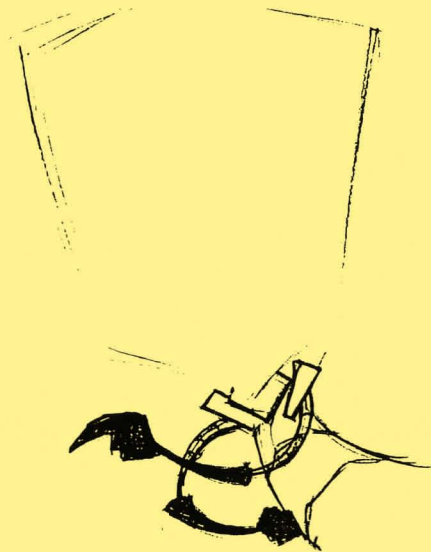


pos ⑤

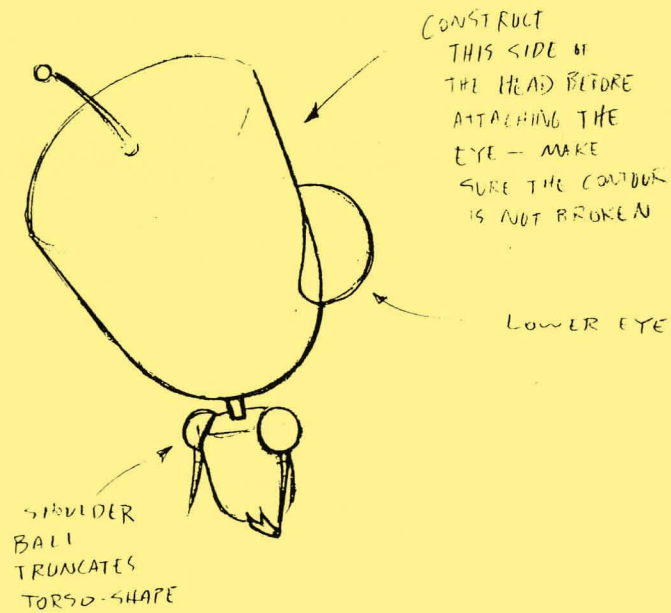
1-2 : 107A

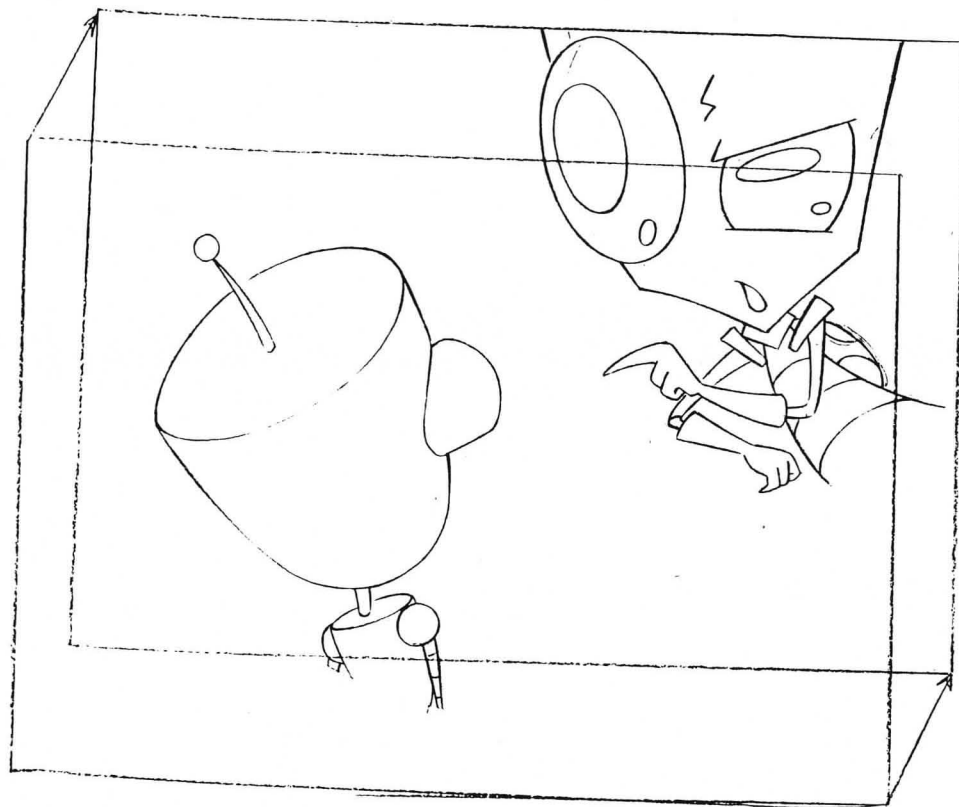
SC-85

BG-85



SHARPER SHAPES





pos ④

1.2 : 107A
SC - 85
B4 - 85



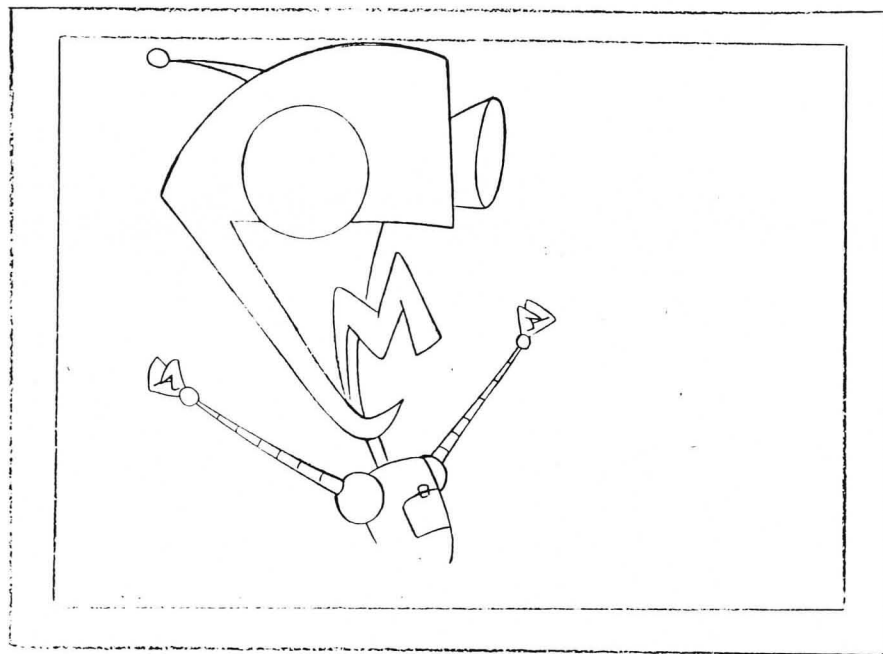
#LOOKS GOOD,
JUST SOME MINOR POINTS:



X

7/8h

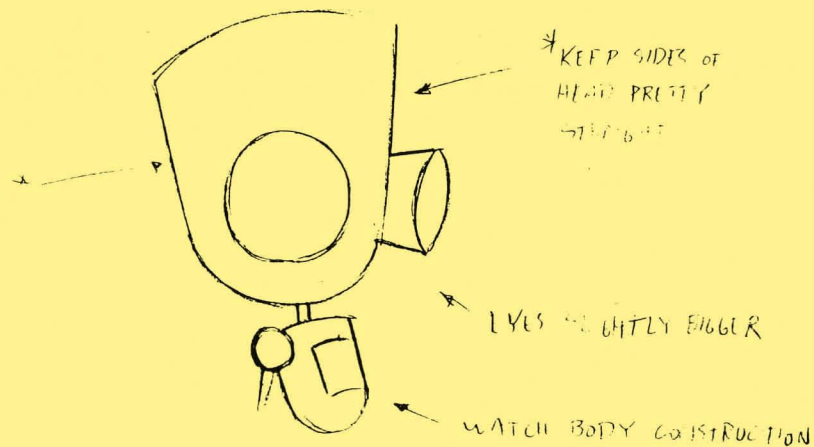
pos (2)



1.2 : 101A

SC - 85

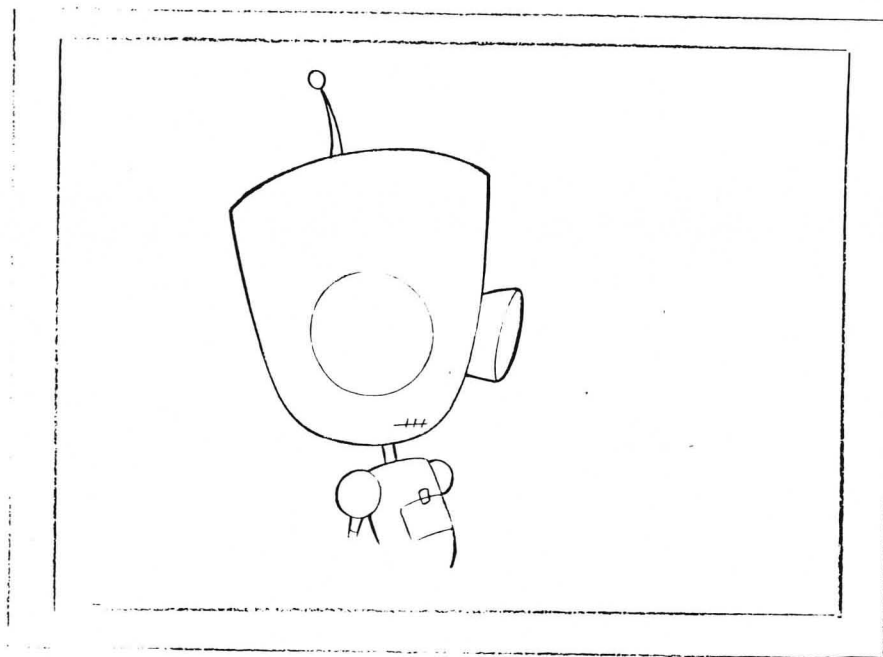
GG - 85



X

2F

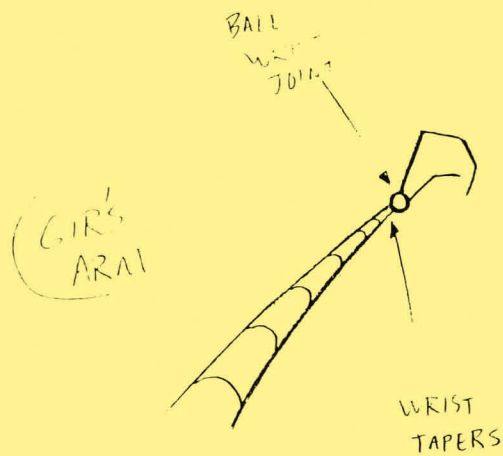
pos ①



1.2 : 107A

Sc — 85

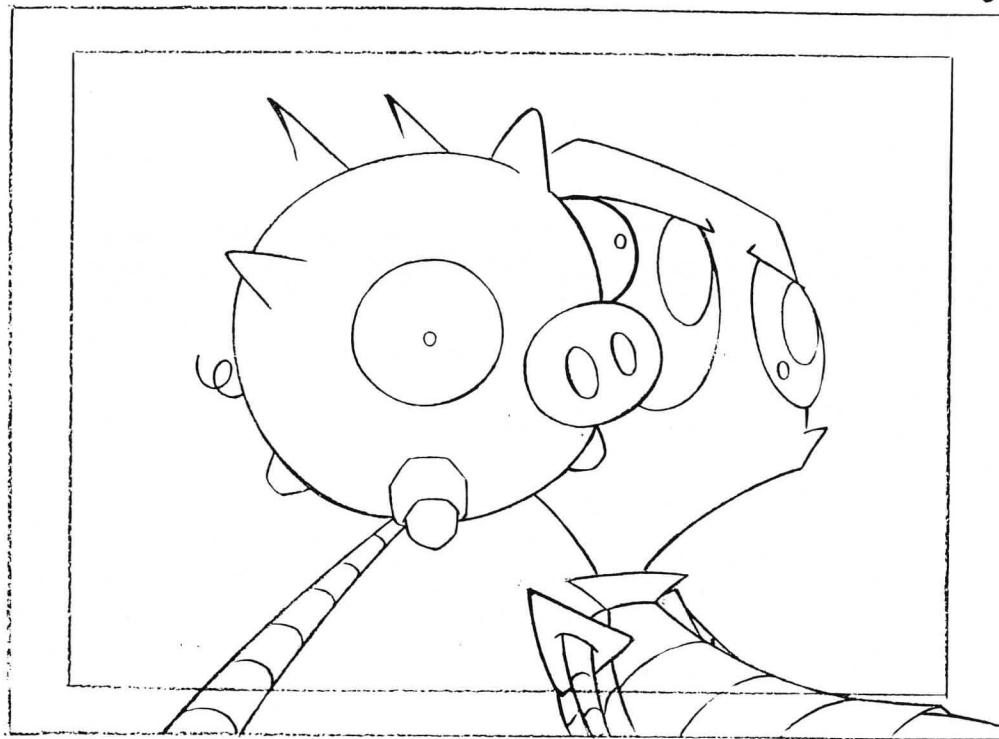
BG — 85



X

8th

pos ⑥

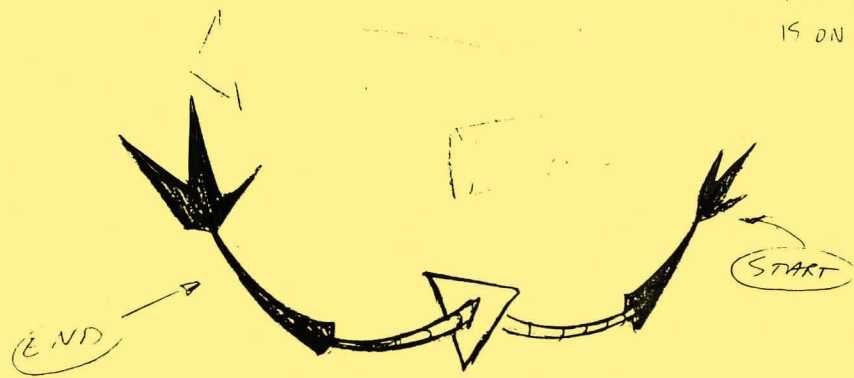


1.2 : 107A

SC - 82

BG - 82

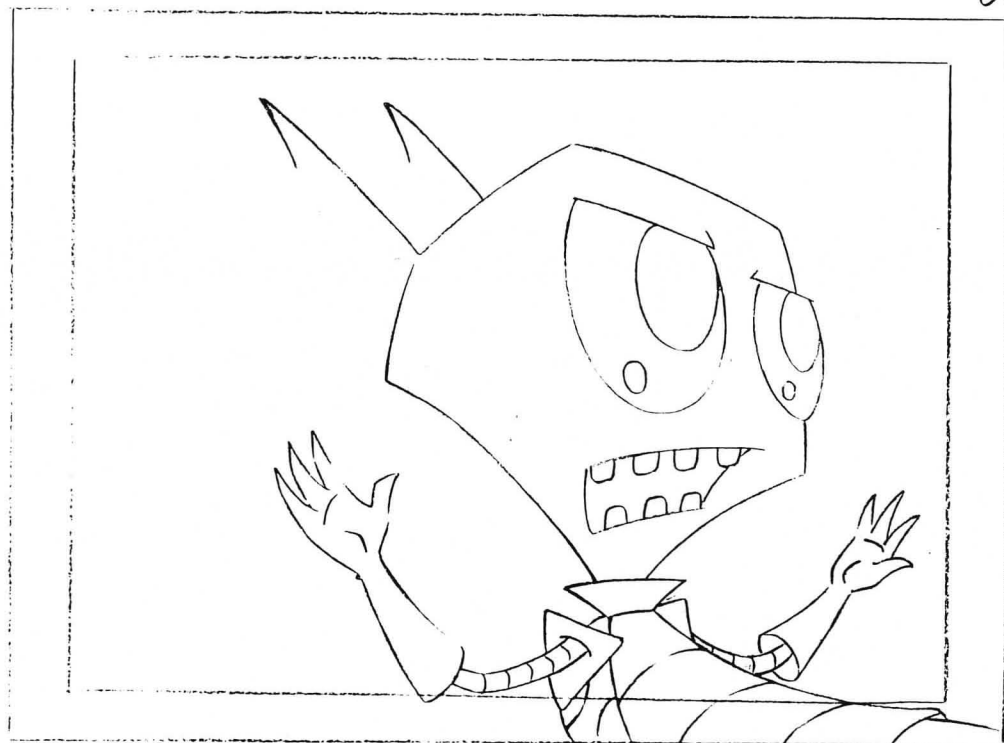
* THESE TWO ARMS
WERE MEANT TO BE
THE (START & END)
POSES OF THE SAME
ARM [AND THE HAND
IS ON UPSIDE DOWN!]



X

8h

pos (E)



1.2 : 107A

SC - P2

BG - 82

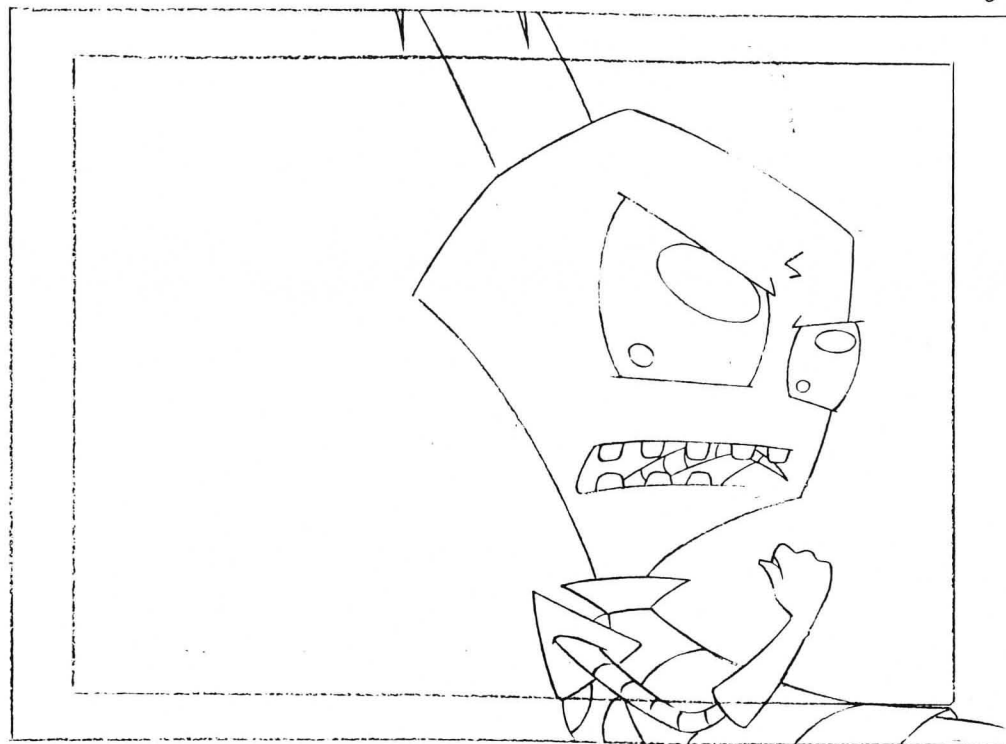


GRAPHIC
SHAPE

X

87

pos (4)



1.2 : 107A

SC - 80

BG - 82



(SORRY)



[I KNOW I DREW THIS WRONG IN THE
SHORTBOARD, BUT...] MUCH LIKE
THE TONGUE ANCHORING IN THE
THROAT, TRY TO HAVE THE ARMS
ANCHOR ON THE BODY



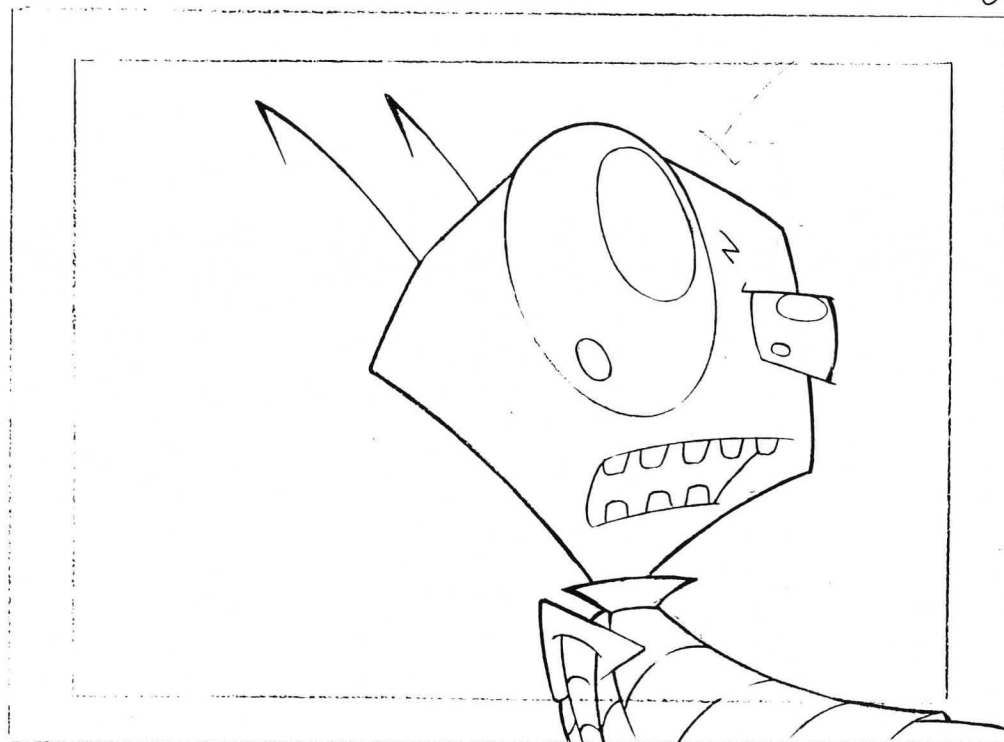
← SLIGHTLY
ROUNDER
TEETH



X

85

pos ②



1.2 : 101A

SC - 82

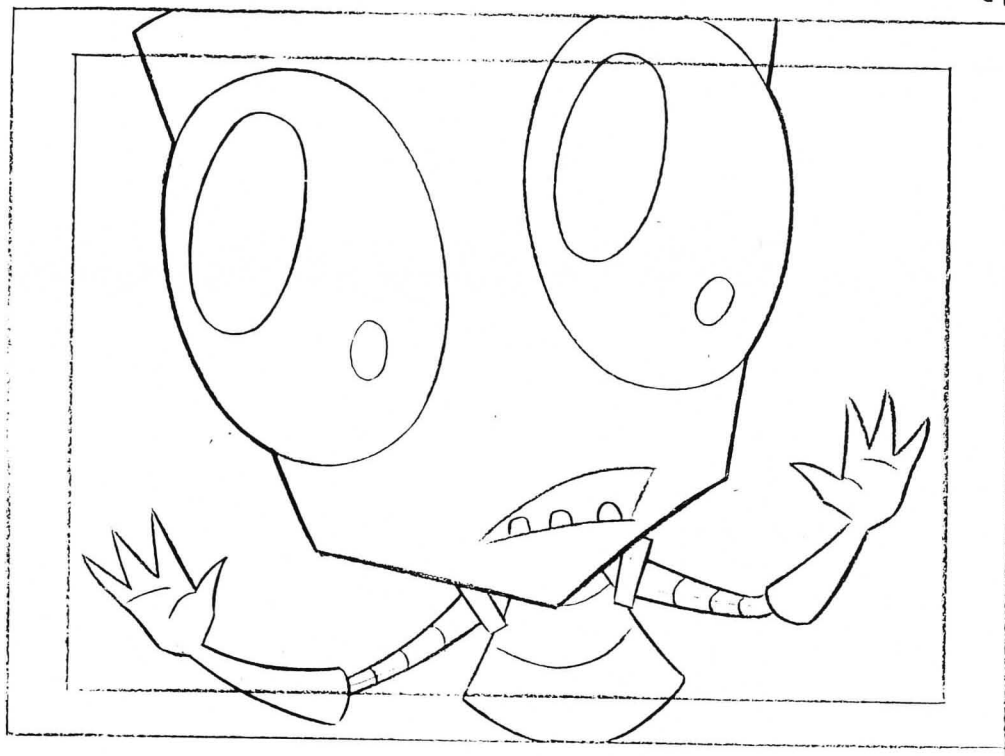
BG - 82



★ NOTE: ZIM
ONLY HAS TWO
FINGERS & ONE
THUMB:

THINNER / SHARPER
ARMS

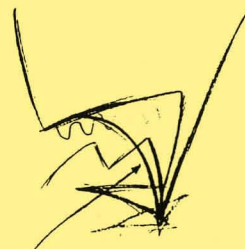
X



8h

pos ①

1.2:101A
SC. 18
BG. 18
MC: 7d

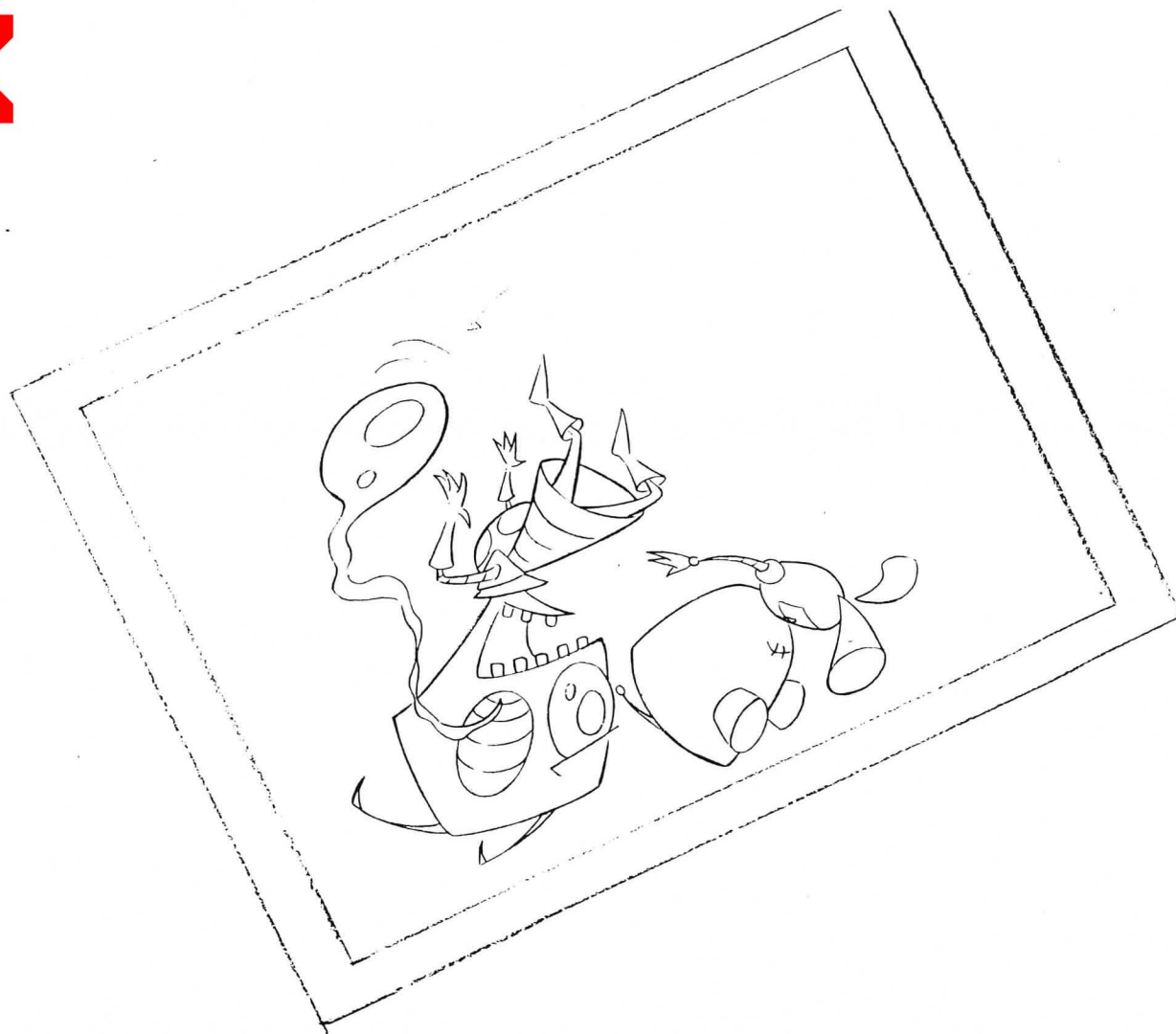


* BACK LINE OF INNER MOUTH
AND TONGUE SHOULD SPRING
FROM THROAT

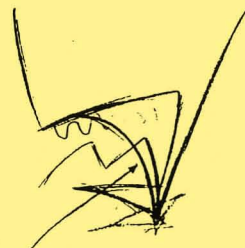
EVEN IN UPSHOT,
KEEP GIRL'S EYES
LOW ON HEAD (NOT
AS LOW AS A NORMAL
SHOT, OF COURSE)

X

pos (6)



1.2 : 109A
SC - 16
BG - 16

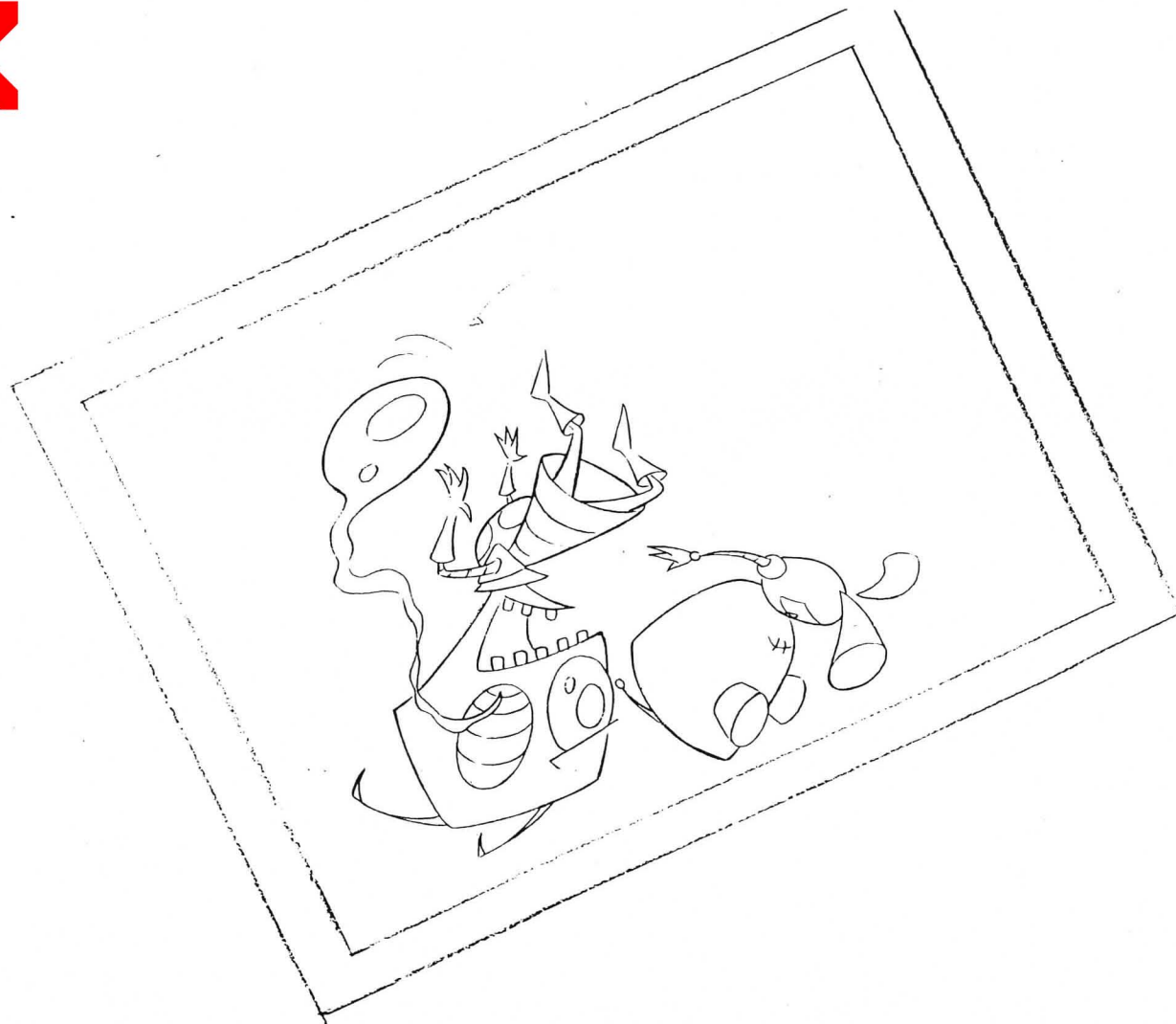


* BACK LINE OF INNER MOUTH
AND TONGUE SHOULD SPRING
FROM THROAT

EVEN IN UPSHOT,
KEEP GIR'S EYES
LOW ON HEAD (NOT
AS LOW AS A NORMAL
SHOT, OF COURSE)

X

pos 6



1.2 : 107A

SC - 16

BG - 16

✓

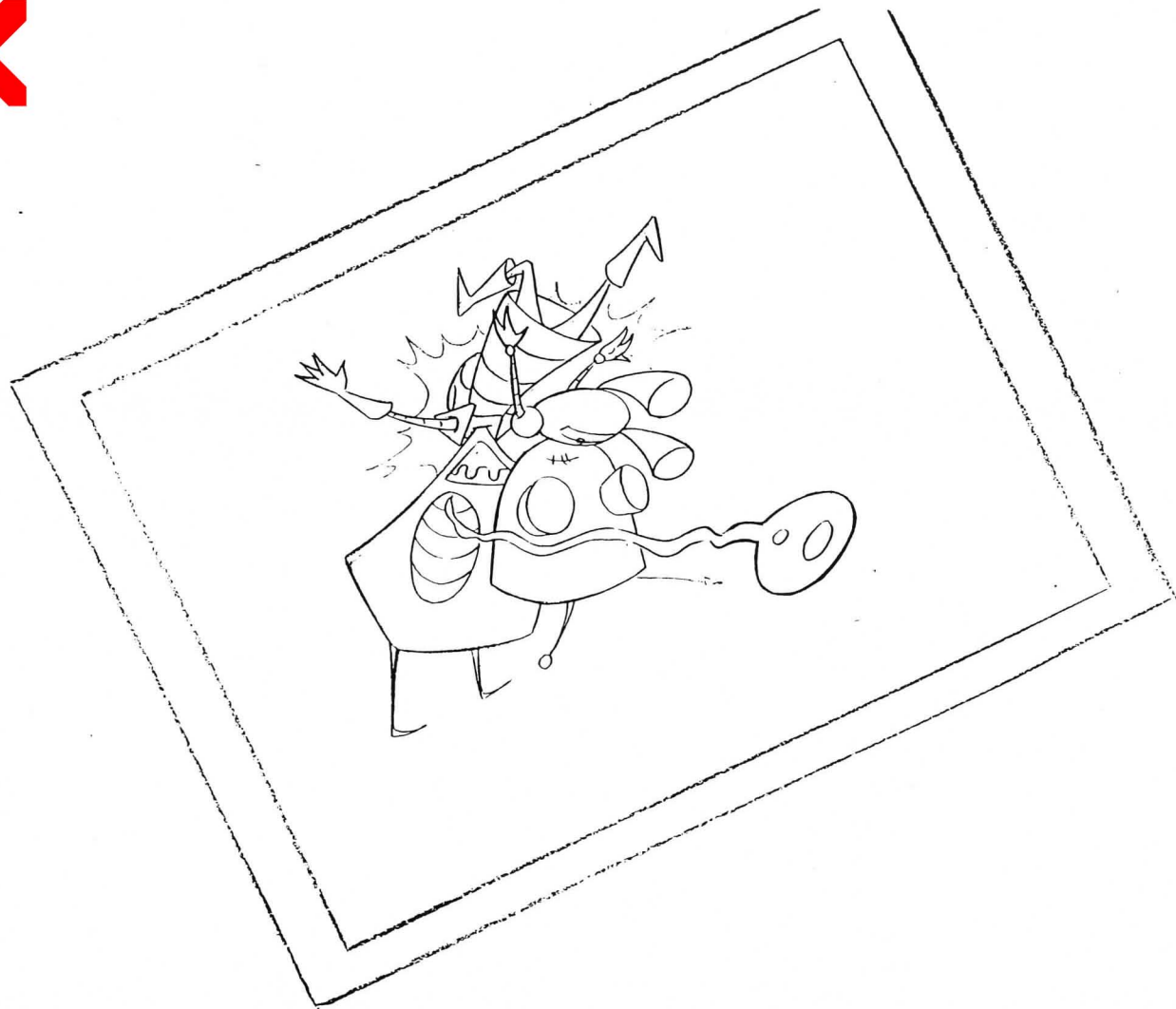
DESPITE SIDEBEARD,
ZIM'S POSE HERE SHOULD
CONTRAST W/ LAST TO
SHOW GIRL IMPACT W/ HIS
HEAD



KEEP EYES BIG,
BODY CONSTRUCTION
CONSISTANT (TORNO),
NOT SO WATER BALLOON-LIKE

X

pos(5)



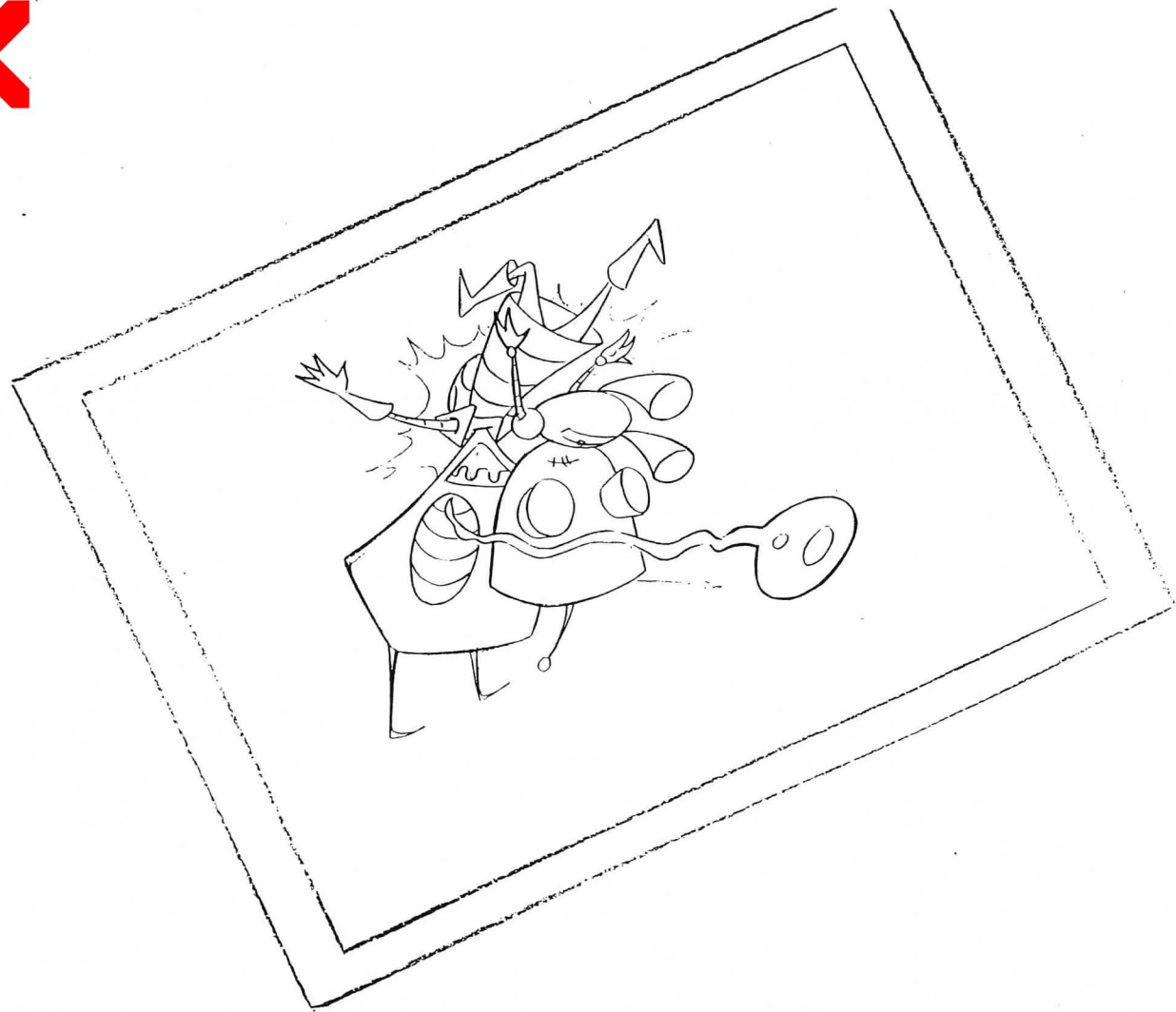
1.2 : 107A

SC - 16

PG - 16

X

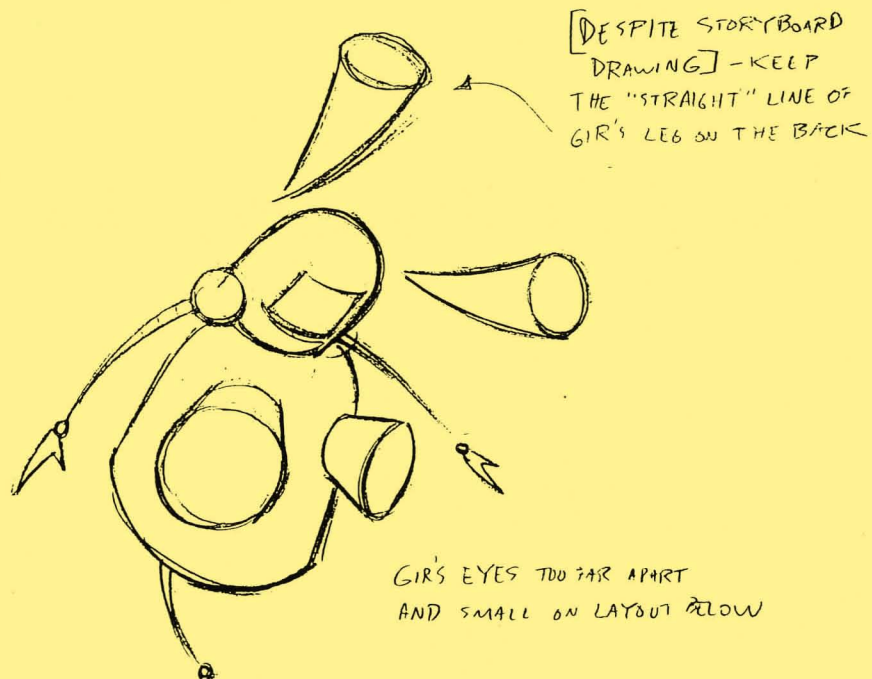
pos ⑤



1.2 : 107A

SC - 16

BG - 11





MORE GRAPHIC BODY

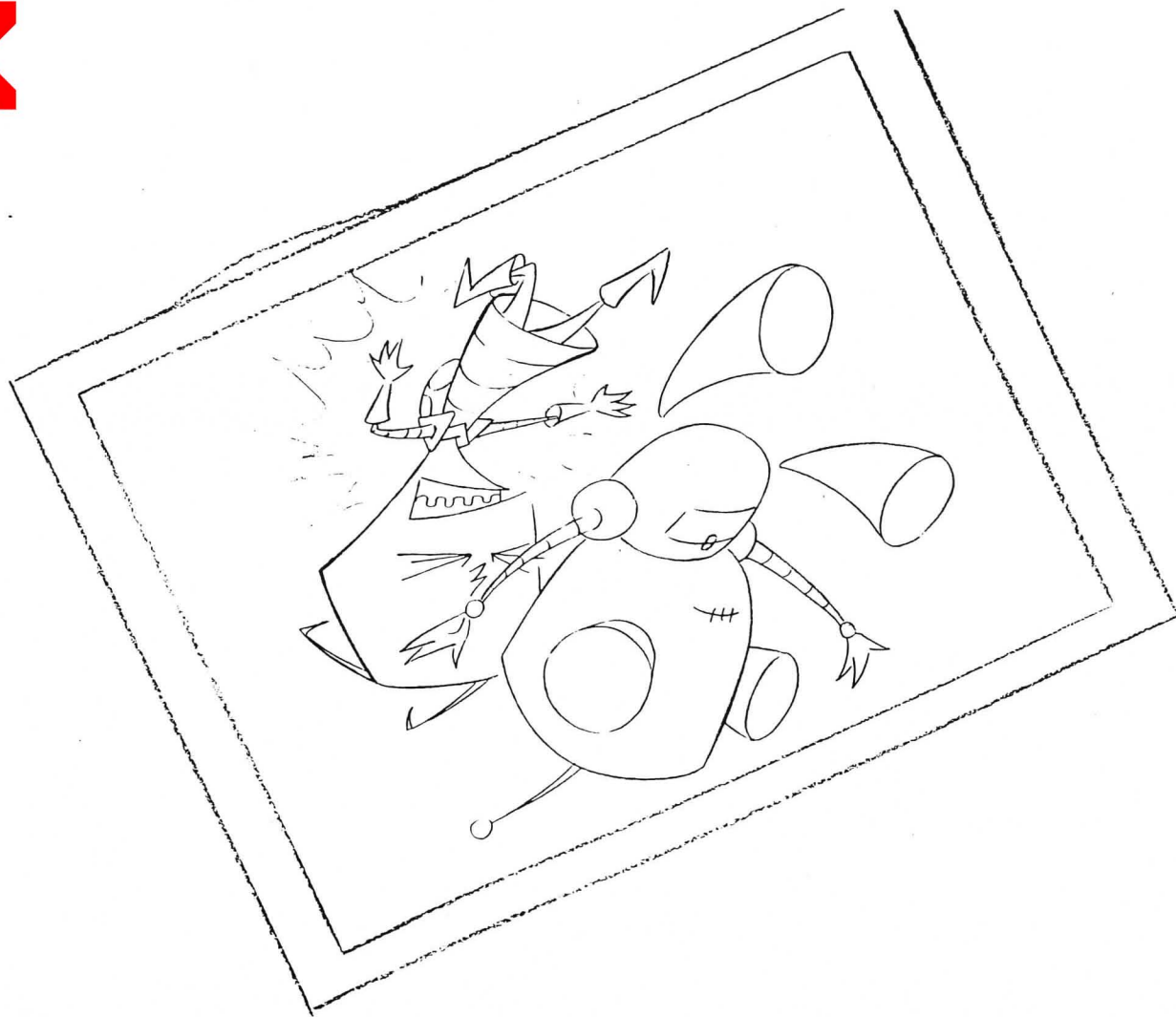


EYES LOW
ON FACE



X

pos ④



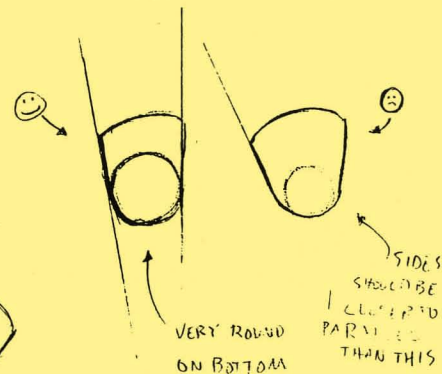
1.2 : 107A
SC- 16



TREAT LEGS/BOOTS/FEET
SAME AS GLOVES/ARMS,
IN A GRAPHIC MANNER
WHICH ONLY HINTS AT
FORM - LINE OF ACTION
MORE EMPHASIZED



G.I.R.'s HEAD CONSTRUCTION



DON'T LET
GIR'S LEGS
"BALLOON OUT"
SLENDER CONE-LIKE
SHAPES, STRAIGHT VS.
CURVE

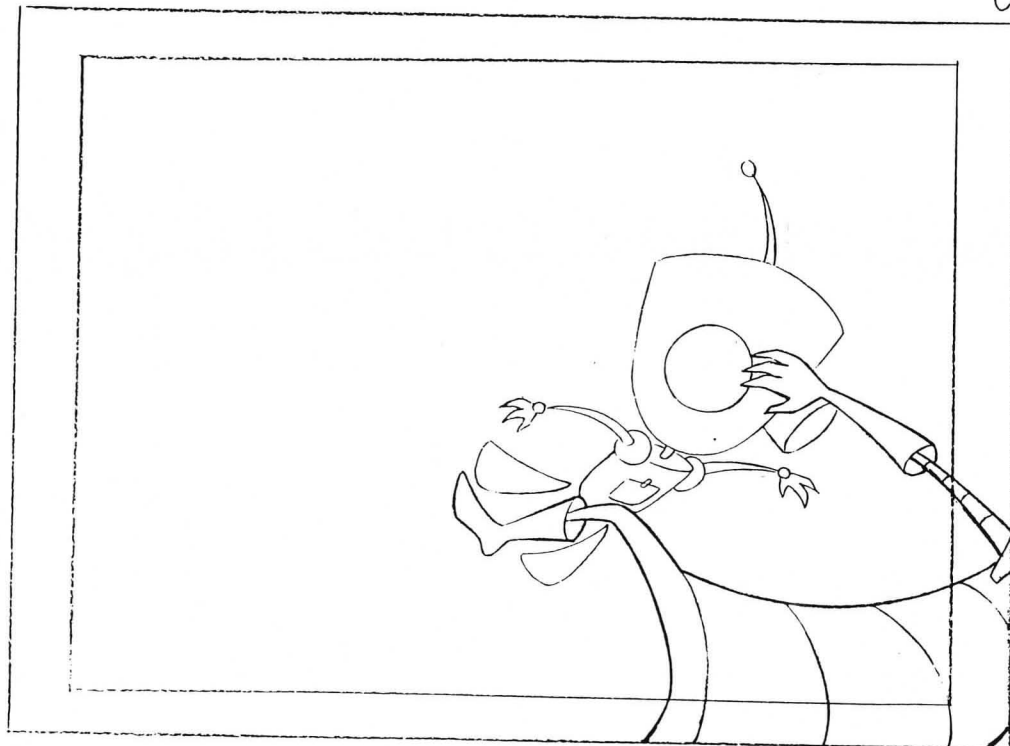


BODY IS LIKE A
LITTLE VERSION OF
HEAD (TOO DISTORTED
IN THIS LAYOUT)
USE THE CROSS-CONTOUR
OF GIR'S FRONT PANEL
TO HELP SHOW FORM
AND ANGLE



X

Oh

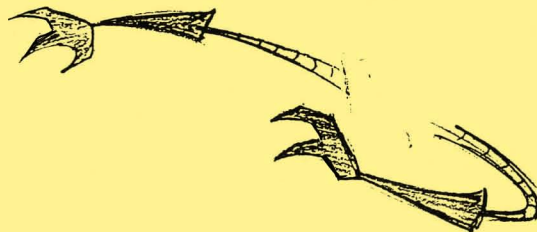


1.2 : 107A

SC - 10

BG - 10

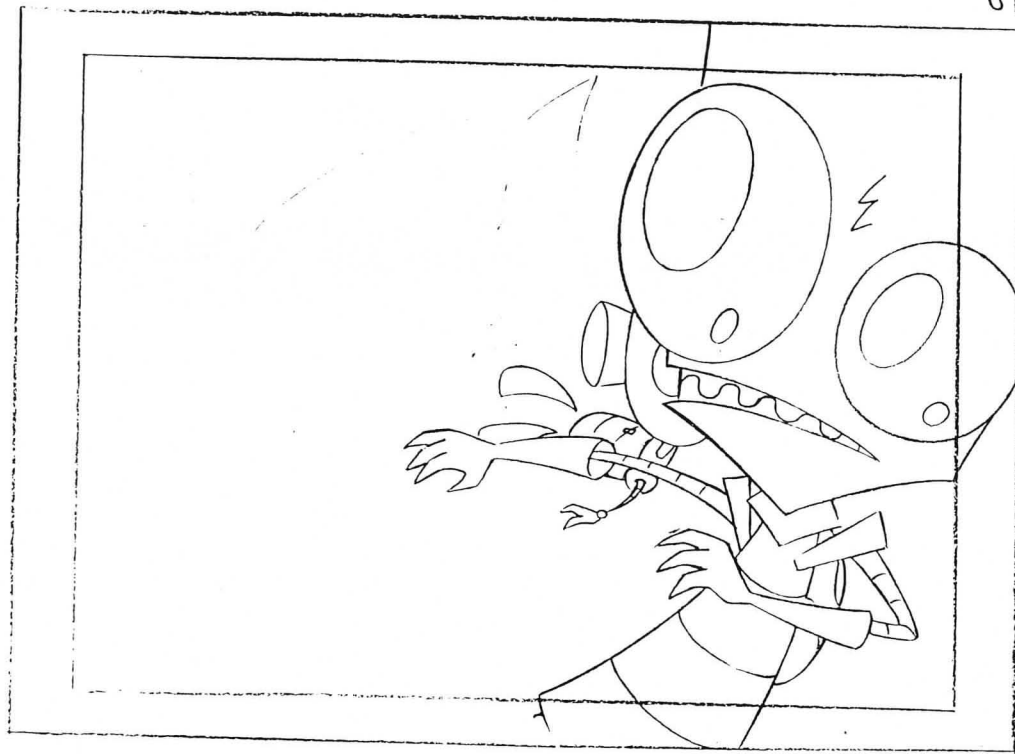
OL - 10



ATTACH GRAPHIC SHAPE
TO LINE OF ACTION, ONLY
HINTING AT FORM

X

8h



1.2 : 107A

SC - 10

BG - 10

OL - 10

THIS LAYOUT IS VERY GOOD -
JUST A FEW MINOR POINTS...

ROUND
TEETH
ON ZIM

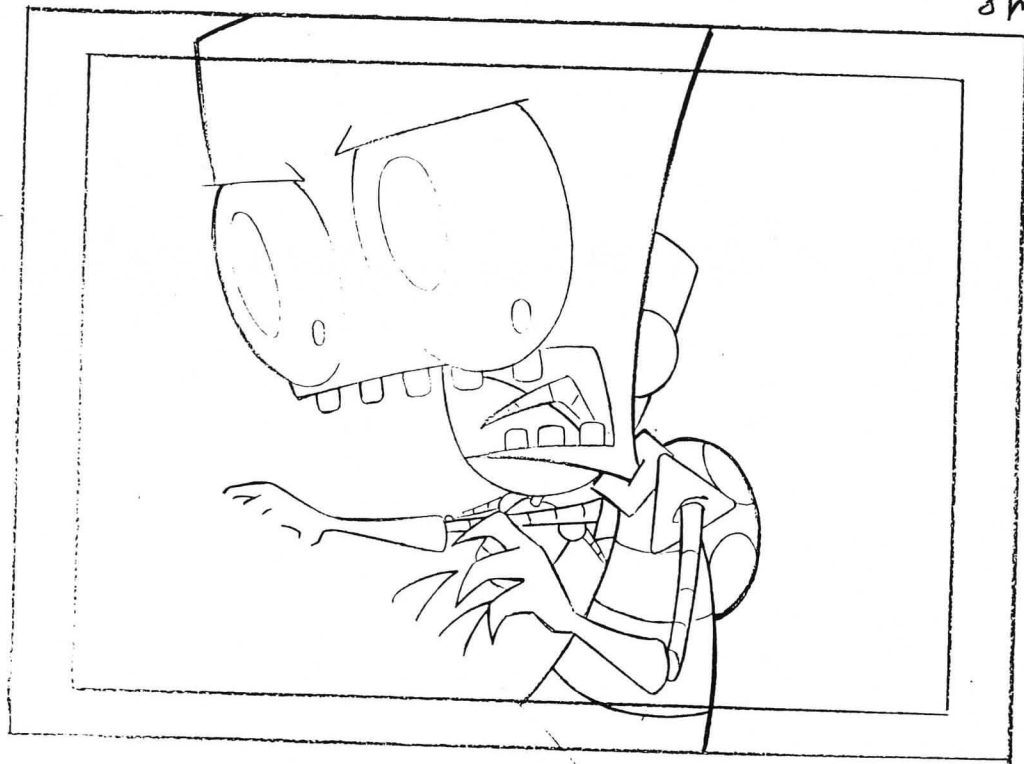


COLLAR GRAPHIC IN 3-4

THINK OF HANDS
AS GRAPHIC
SILHOUETTE,
SHARP POINTS AND
ANGLES, VERY THIN
WRISTS - DONOT
THINK ANATOMICALLY - THINK GRAPHIC SHAPE IN SUPPORT OF LINE OF ACTION

TAPER ARMS VERY THIN!
ALMOST TO A POINT AT
THE GLOVE (THINK OF
GLOVE AS FOREARM, SLEEVE
AS UPPERARM)

X



87

POS 1

1.2 : 107A

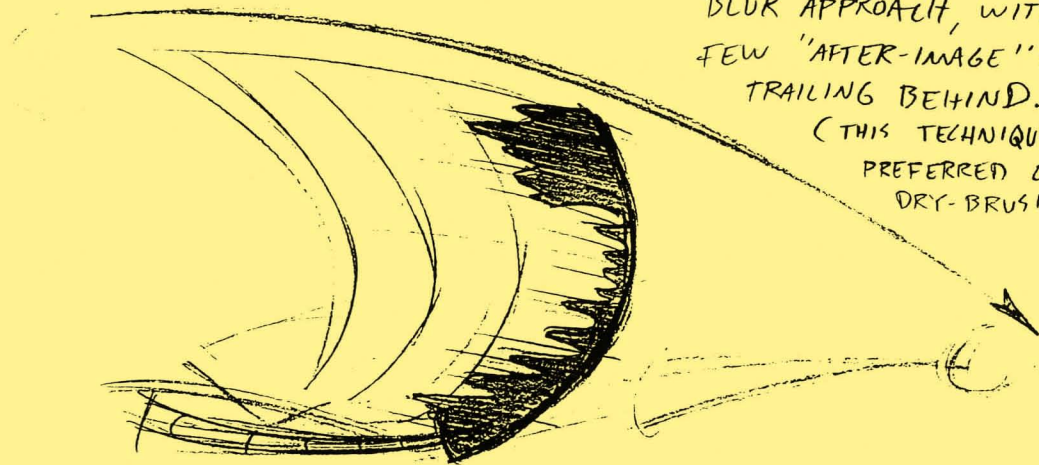
SC - 10

BG - 10

04 - 10

THIS POSE IS OBVIOUSLY
MEANT TO BE AN (INB).
IN A SITUATION SUCH
AS THIS, WHERE THE
ACTION IS VERY FAST
AND SHORT, YOU CAN
EMPLOY AN ANIME-STYLE
BLUR APPROACH, WITH A
FEW "AFTER-IMAGE" LINES
TRAILING BEHIND.

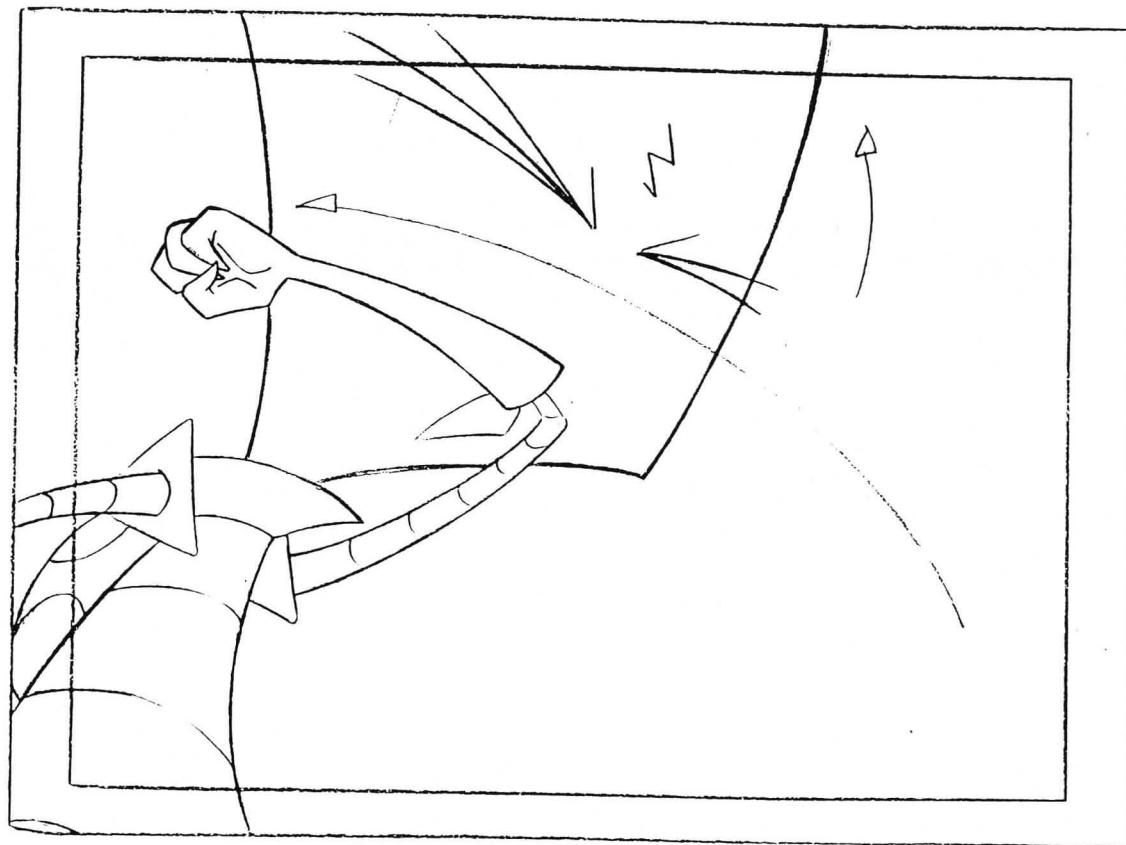
(THIS TECHNIQUE IS
PREFERRED OVER
DRY-BRUSHING)



이 그림은 분명히 동작 (하이그림)여야 합니다.
이것과 같은 상황에서 액션이 매우
빠르고 짧은 때는 anime 스타일의
흔들 즉 뒤로 잔상이 따라가는 "애프터
이미지"로 적용시킬 수 있습니다.

(이런 테크닉이 드래미브러쉬와
연관되어 있습니다)

X



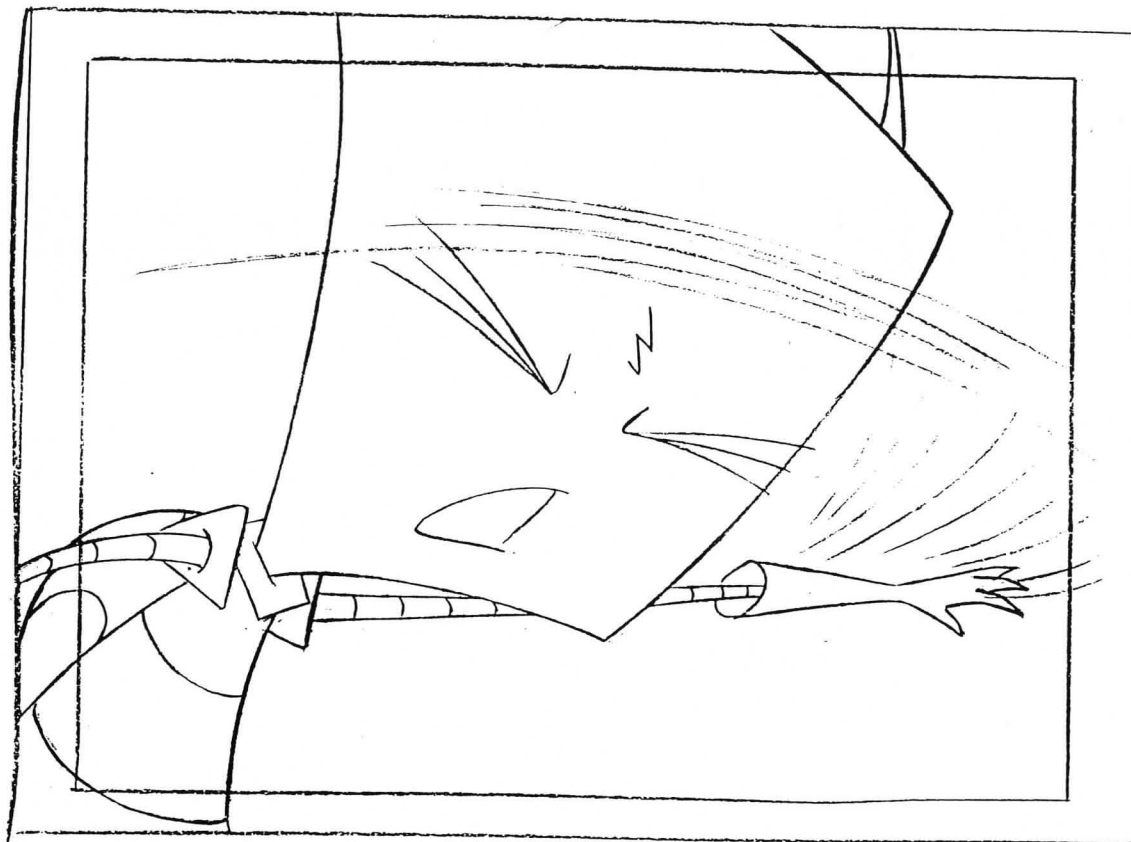
PO S(12)

1.2 : 101A

SC - 91

BG - 91

X



pos (13)

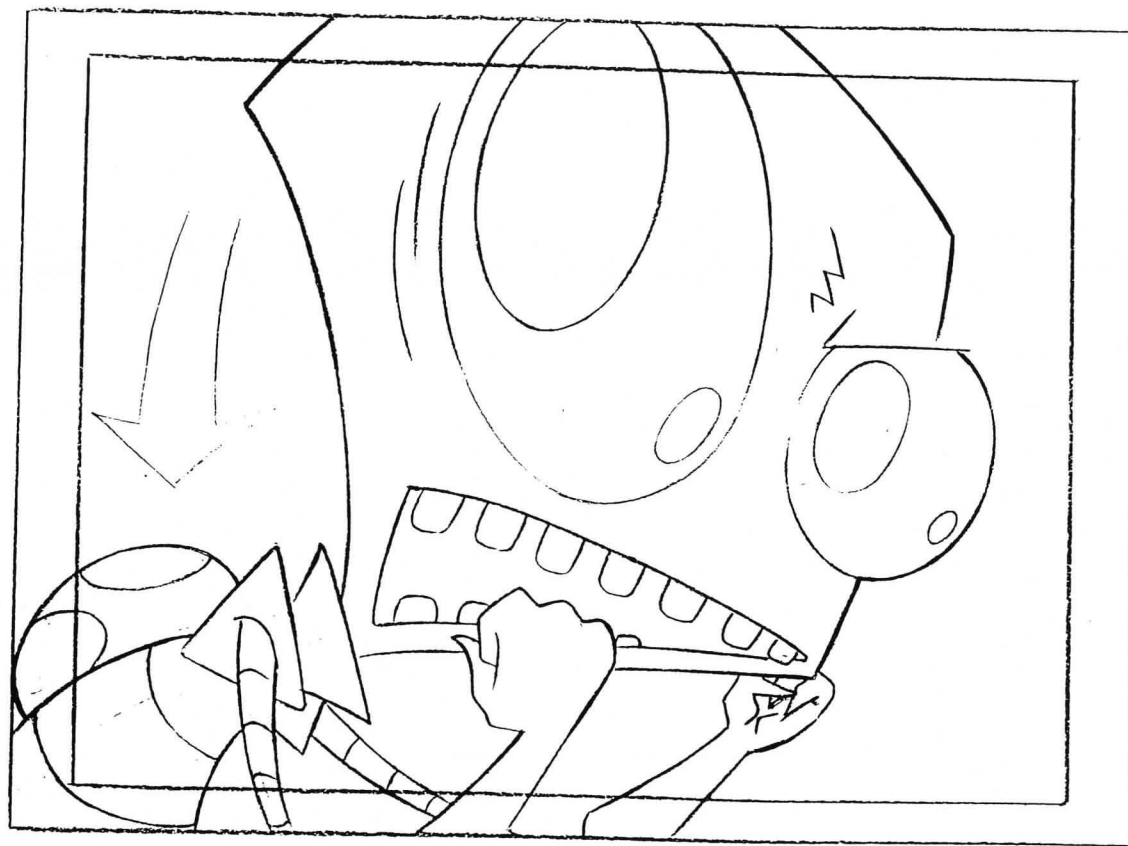
1.2 : 107A

SC-91

BG-91



X



pos ⑪

12 : 101A

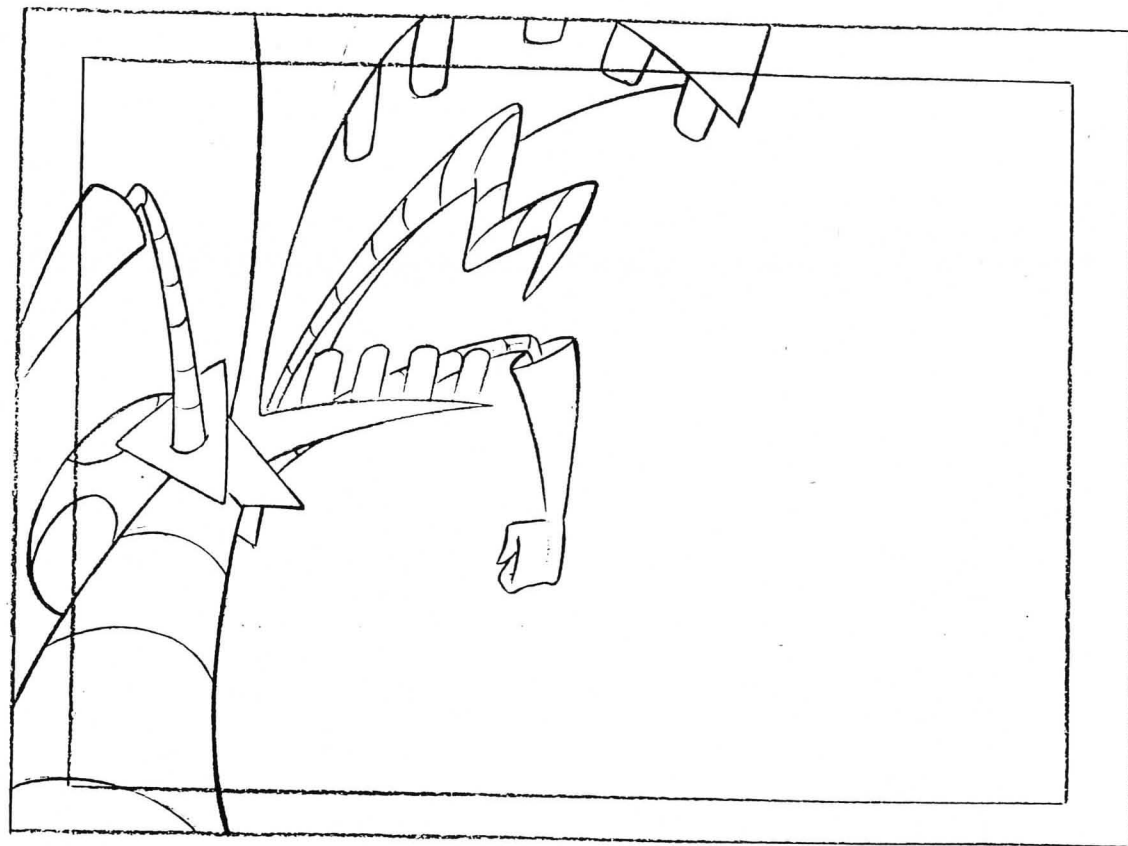
SC - 91

BG - 91



THINNER, 더 가늘고
SHARPER 더 뾰족하게
TONGUE

X



pos 10

1.2 : 107A

5C - 91

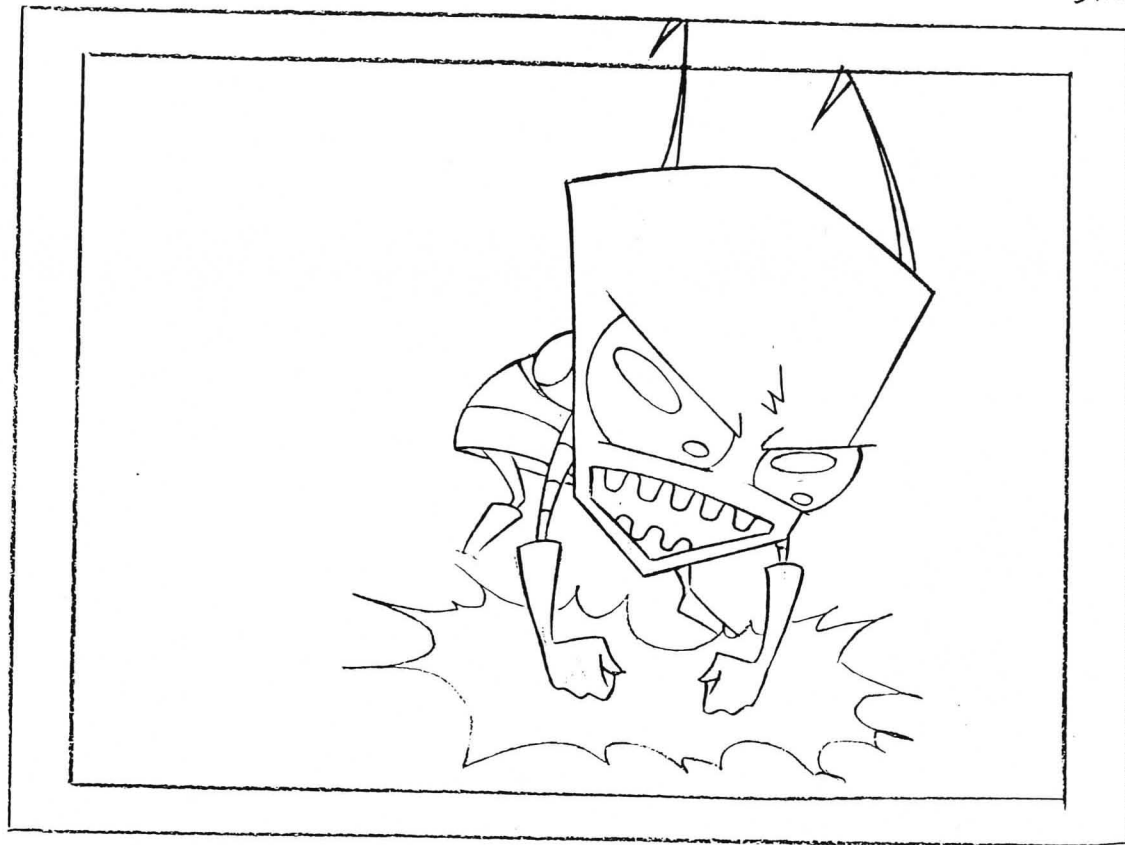
BG - 91



X

3ALD25

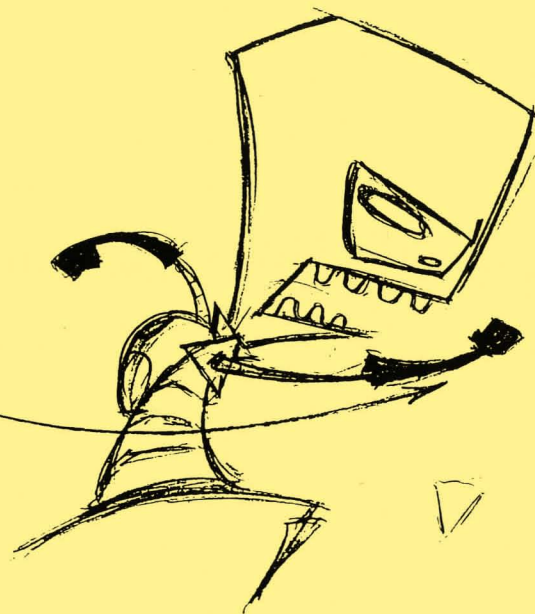
POS ⑦



1.2 : 101A

SC - 91

BG - 91

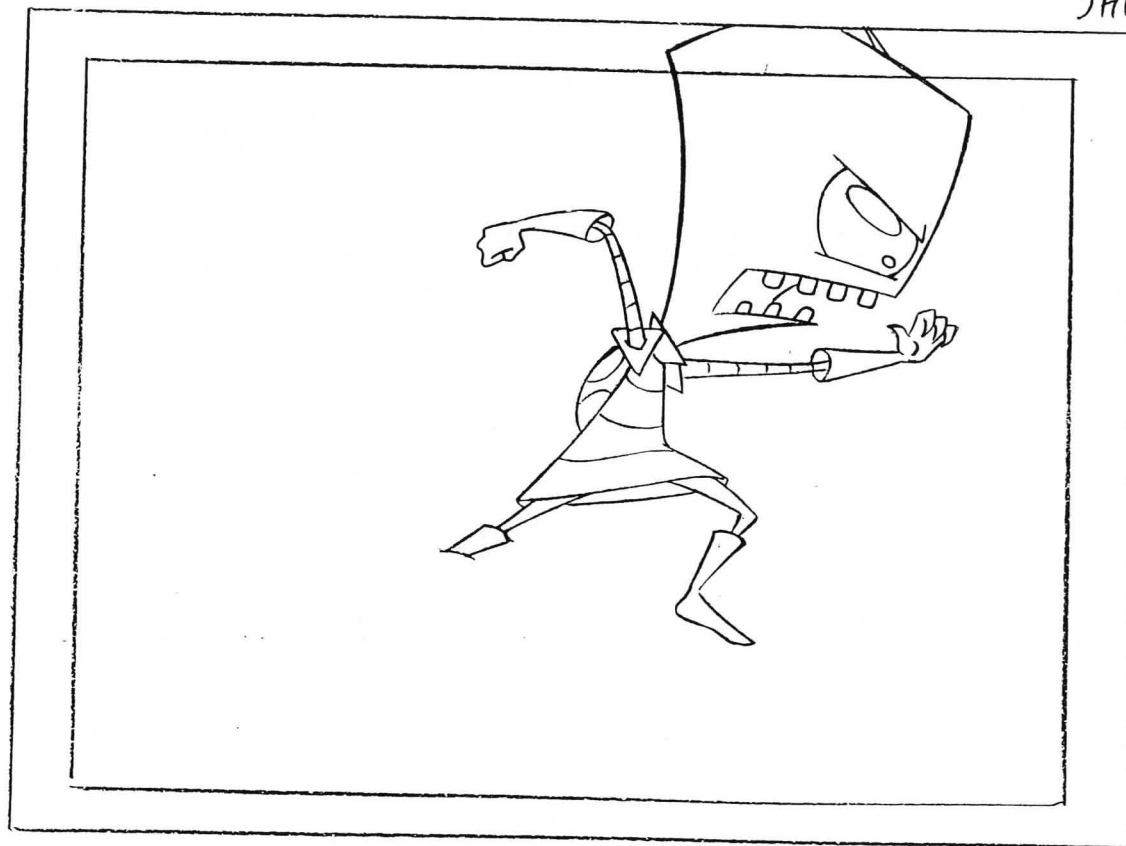


ONCE AGAIN,
ZIM IS PUNCHING,
WITH OPPOSITE
THIS TIME

이렇게도
마찬가지로
같이 다른 쪽으로
정확하게
가야만.

X

3FLDP 2S
POS (5)



1.2 : 109A
SC - 91
BG - 91

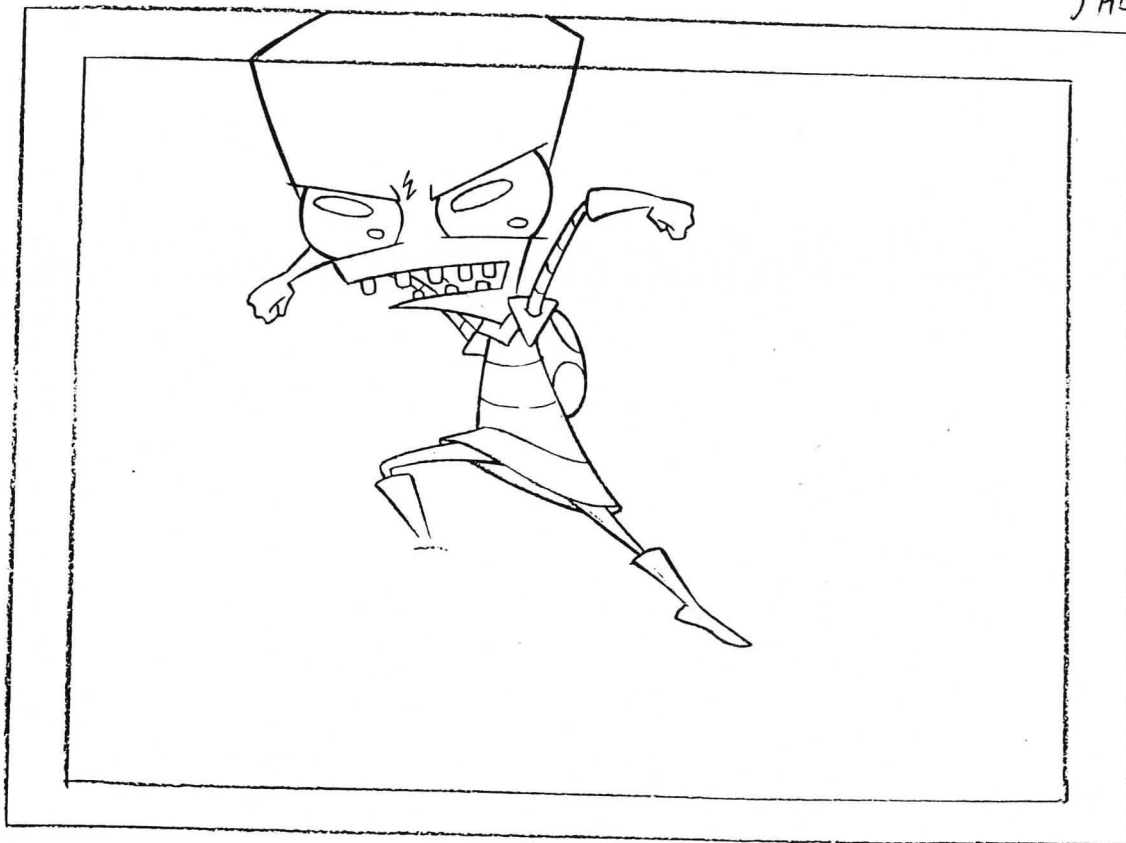


I KNOW I DREW
THIS MOUTH BROKEN
IN THE STORYBOARD,
BUT... SORRY, SHOULD
BE WITHIN THE HEAD
SHAPE

제가 루터에다가 입을 이렇게
그렸지만 ...
리듬감이나 입이 머리 양에
위해 있어야 합니다.

X

PFLD#25
pos(4)



1.2 : 107A
SC - 91
BG - 91

눈을 지내는 더 낮게
EYES LOWER



혀는 가늘고
뾰족하게
KEEP TONGUE
THIN, SHARP

DON'T FOLD
ZIM'S "SHIRT,"
JUST KIND OF
BEND IT AROUND

짐의 셔츠는 접힐 수 없습니다.
휘어지는 거라고 생각하세요.

ZIM IS PUNCHING
THROUGH HOLOGRAM
OF EARTH HERE
[WRONG ARM IN
LAYOUT]

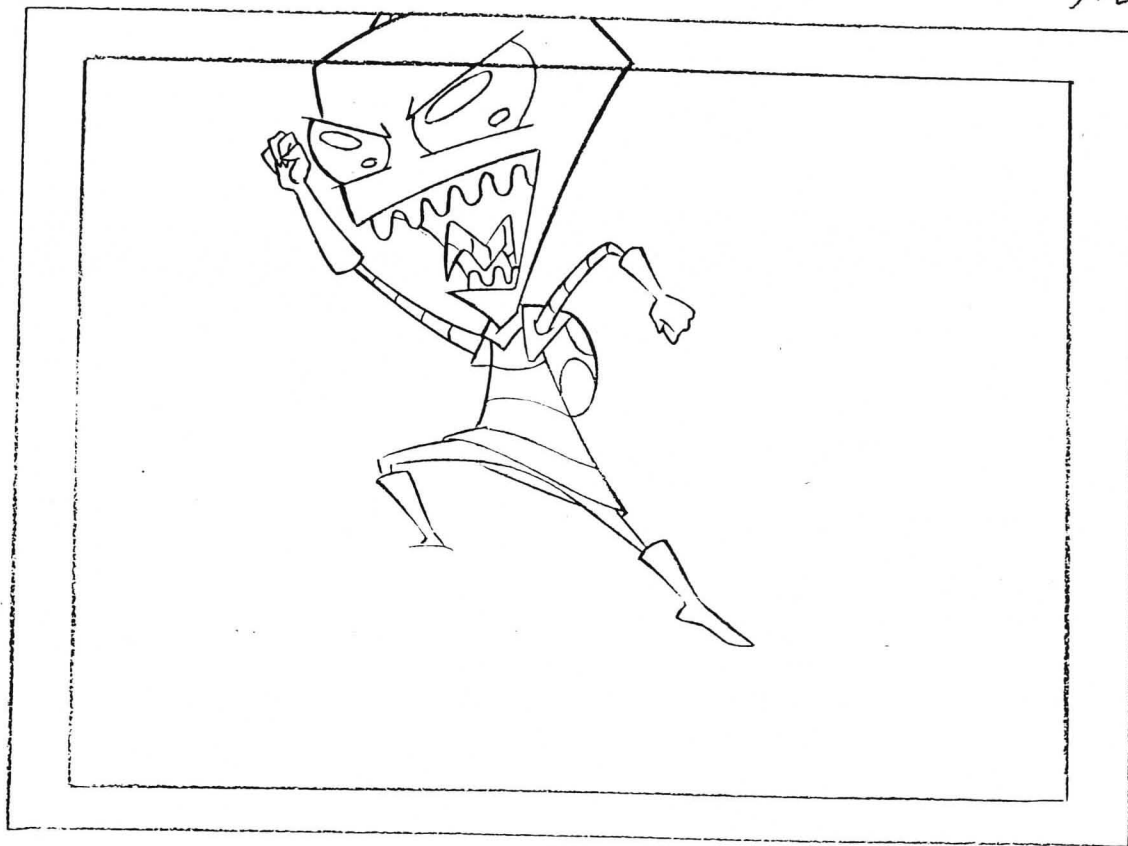
[레이아웃에서
팔이 틀려있습니다]

짐이 앞에 보이는
리자 홀로그램에 대해
프렌치를 하고 있습니다.

X

9 FLD 425

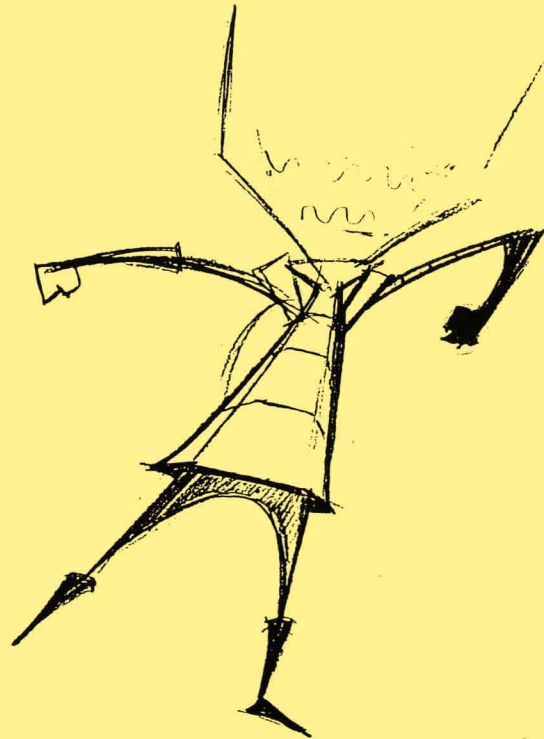
pos ③



1.2 : 107A

SC - 91

BG - 91

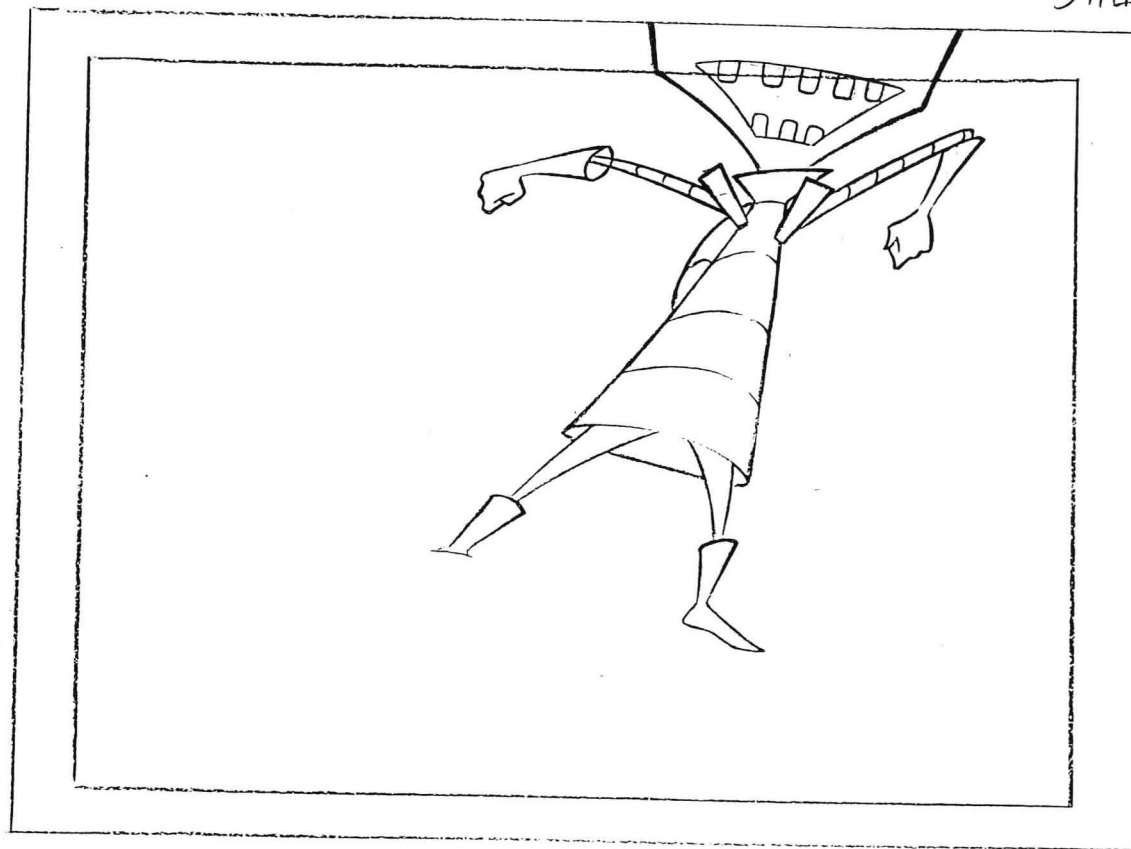


I THINK
SHARP ELBOWS
SUCH AS THIS
ARE APPROPRIATE
FOR CERTAIN
ANTICS -
PROVIDES GOOD
CONTRAST IN
POSE

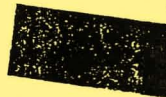
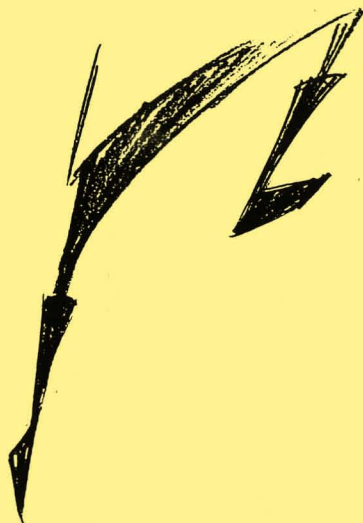
이런 경우의 특징은
중비동각에서 이런
반쪽의 팽창이
사용될 수 있습니다 -
표조상의 큰 대조를
반영할 수 있도록.

X

3 FLD#25
POS ②



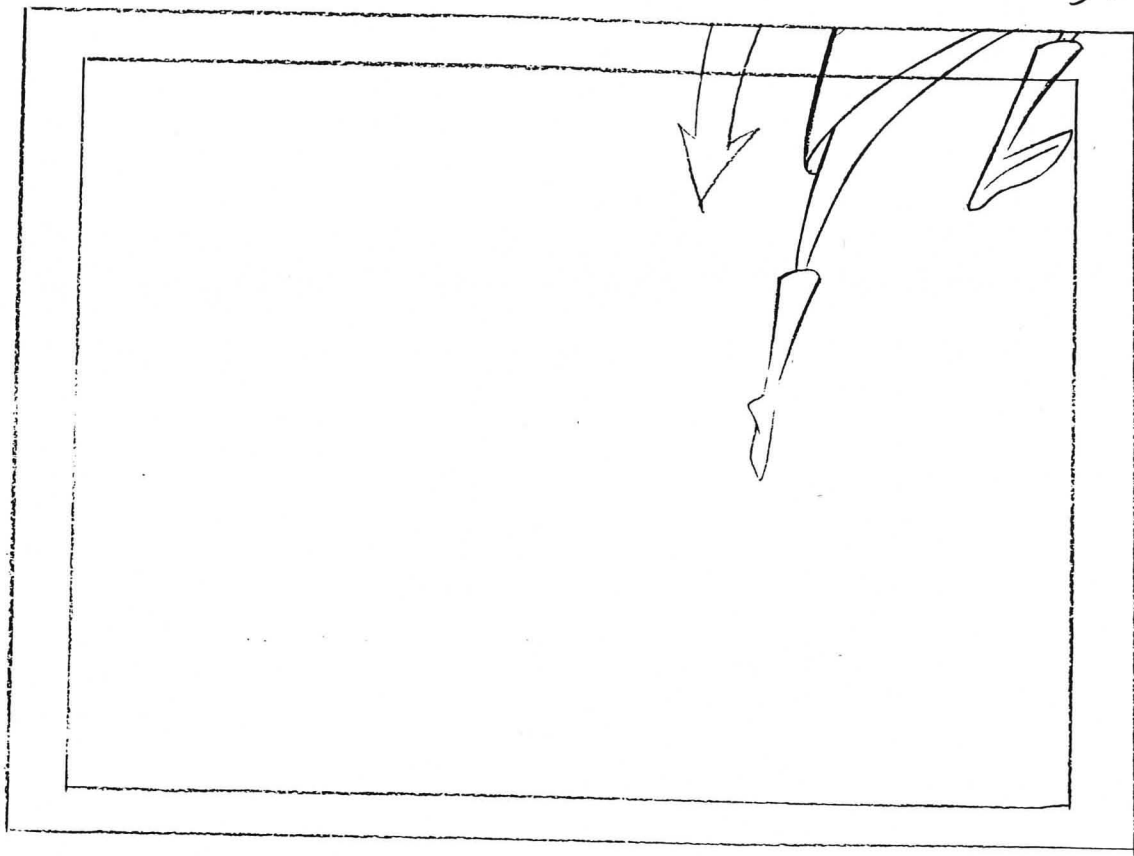
1.2 : 101A
SC - 91
BG - 91



X

3 FLD 25.

pos ①



1.2 : 101A

SC - 91

BG - 91